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## LITERATURE.

*Lectures on the Early History of Institutions.*  
By Sir Henry Maine, K.S.I. (London : John Murray, 1875.)

UNTIL lately those who appealed to natural laws or natural rights meant one of two very different things. They were thinking either of the law which they supposed to have been constituted by man in his primitive condition, issuing, as they said, from the hands of Nature ; or of an ideal law in conformity with justice and discovered by reason, that is to say, of rational law. In whichever of these acceptations the term was employed, the conception of this natural law varied according to the sentiments of the particular writer who did his best to define it, because it rested on no basis of positive fact. In these days we have begun to seek for the ancient laws that really existed, by the method of comparative studies in history, which have been productive of such surprising results in the domain of comparative philology and comparative mythology. In his admirable work on Ancient Law, Sir Henry Maine furnished us with a model of this kind of investigation, so difficult and yet so interesting, which aims at the discovery of the customs, practices, and the legal ideas of ancient societies, with their corresponding institutions. In his study on the Village Communities, this distinguished writer examined the agrarian constitution of primitive societies more in detail, and in the present work he supports his previous ideas by means of a valuable array of facts taken from the ancient Irish laws known as the "Brehon Laws." The writings of Sir H. Maine are specially valuable, because he combines the elevated views of the philosopher with the practical spirit of the jurist, and unites the knowledge of the juridical traditions of India with that of the Roman, German, and Celtic laws, and he is thus enabled to point out curious and instructive parallels for every point of importance.

Until the publication of the Brehon laws, the study of Comparative Ancient Law presented an important and lamentable hiatus. As Sir H. Maine observes, "there was no set of communities which until recently supplied us with information less in amount and apparent value concerning the early history of law than those of Celtic origin." Now that the Brehon laws enable us to form a tolerably exact idea of primitive Celtic institutions, we are struck with their similarity to those of Germany, and (what is remarkable, but by no means inexplicable) with a still greater similarity to those of India. The two branches of the Aryan race

which from a geographical point of view are the most widely separated, are yet those which most resemble each other in their juridical customs and ideas, because they have most faithfully preserved the early traditions of their common stock. Nations in an oppressed condition are those which progress least, and preserve their traditions with the strictest fidelity, for these are all they have to reverence in their calamity. As examples we may mention that the Servians, enslaved by the Turks, and the Russians, who have been subjugated by the Tartars, still use the ancient modes of collective ownership.

The ancient Irish legislation furnishes us with a fresh proof of the doctrine which is now beginning to be received, namely, that the various nations have, at certain stages in their development, possessed institutions absolutely identical. We err in ascribing too much influence to race in this respect. The Russians supposed their collective communal ownership to be a peculiarity of the Slavonic race ; I believe that I have demonstrated its original existence among all nations and in all climates.\* The Germans often speak of the free institutions of ancient Germany, as if such had been the exclusive privilege of the German race. Yet we know that they existed in primitive times in Greece, in Italy, and not only among all the tribes of the Aryan race, but even among those of the Semitic, and among the Kabyles of Algeria. Laws are not the arbitrary product of human will, but the result of certain economical necessities, and of certain ideas of justice derived from the moral and religious sentiment. It follows, therefore, that all men, to whatever race they belong, having the same original instincts, and their economical conditions being originally the same—it necessarily follows that similar institutions must have arisen in all parts. Only, while some races have kept this primitive régime, others, by a succession of transformations, have attained a very different condition of social organisation.

Let us quote a few of the more striking resemblances existing between the ancient Irish customs and those of the other Aryan nations. In early times the laws were written in verse in India, Greece, Rome, and Judea. Similarly in the ancient Irish traditions we cannot distinguish the bard from the legislator. Part of the collection of Brehon laws entitled Senchus Mor is written in verse. Originally laws were never written, but transmitted from generation to generation by memory ; hence, in order to preserve literal accuracy, it was necessary that a rhythmic form should be adopted, as at once less readily admitting of change, and being with greater facility retained in the memory.

The Brehons strongly resembled the Druids as the latter are depicted by Caesar. The Druids were judges of crimes and lawsuits. All Gaul flocked to their great annual

\* See my work entitled *De la Propriété, et de ses Formes Primitives*. Sir H. Maine says on this subject : "The collective ownership of the soil, either by groups in fact united by blood relationship, or believing that they are so united, is now entitled to take rank as an ascertained primitive phenomenon once universally characterising those communities of mankind between whose civilisation and our own there is any distinct connexion or analogy."

assizes, which were held in a sacred wood, where they settled such differences as had arisen among the tribes : they were at once priests and magistrates. The tracts lately published show that the Brehons no less were judges in all disputes :—

"Among their writings are separate treatises on inheritance and boundary, and almost every page of the translations contains a reference to the 'eric' fine for homicide. They had schools where law and poetry—at that time so intimately associated—were taught. The chief Druid of Caesar meets us on the very threshold of the Senchus Mor, in the person of the Dubhthach Mac ua Lugair, the royal poet of Erin, the Brehon who was chosen by St. Patrick to arbitrate on a question of homicide."

The social organisation and forms of ownership among the Celts of Ireland appear to have been very similar to those of the other races at a corresponding stage of development. Among the Irish Celts as they appear to us in the Brehon tracts, the legal and political unit is the Sept, the joint-family descending from an eponymous ancestor. The sept is closely related to the Hindoo joint-family, and the Zadruga or house community of the Southern Slavonians. The joint-family of the Hindoos is really a body of kinsmen, the natural and adoptive descendants of a common ancestor. It has a legal and corporate existence, and exhibits that community of proprietary enjoyment which is observed in all the societies of archaic type.

"According to the true notion of a joint Hindoo family," said the Judicial Committee of the Privy Council, "no member of the family, while it remains undivided, can predicate of the joint undivided property that he has a certain definite share. The proceeds of undivided property must be brought, according to theory, into the common chest or purse, and then dealt with according to the modes of enjoyment of an undivided family." (Per Lord Westbury, *Apporier v. Rama Subba Ayan*, 11 Moore's Indian Appeals, 75.)

This joint family was also found in Gaul. Of this nature are the *gentes* and the *cognationes hominum qui uno coierunt*, of whom Caesar speaks, and among whom the magistrates made periodical distributions of the lands. We find such in all directions throughout France even in the Middle Ages, occupying one large house in common, the "*cella*," cultivating a common domain, and forming a perpetual society, a *coterie*, a *fraternitas* of *compani*, of *frarescheus*, who lived "au même pain et au même pot."

According to the ancient Irish law as according to "the Brahminical Indian law," what any member of the family earns "through a special scientific knowledge of the practice of a liberal art he does not bring into the common fund, unless his accomplishments were obtained through a training given to him by his family or at their expense." In the Slavonic Zadruga also, the produce of manual labour performed by women belonged exclusively to themselves.

The Celtic tribe called *Fine* is a corporate and self-sustaining unit. "The tribe sustains itself," say the Brehon laws. The continuity is associated with the land it occupies. "Land," says one of the unpublished tracts, "is perpetual man." But the *Fine* is not only a corporate body owning land, it has "live chattels and dead chattels," and sometimes it follows a professional calling. The

communistic enjoyment of the land has ceased, and the best arable parts of it have been allotted to separate households of tribesmen. But the shackles of the ancient common ownership still fetter the land, which can neither be sold nor devised without the consent of the whole community. In primitive times, among the Celts as among the Germans, the phrase of Tacitus, *nullum testamentum*, was true, "Wills, gifts, and contracts were unknown." They were borrowed from the Roman law, in order to facilitate largesses to the church; the Brehon tracts leave us in no doubt about this point.

At the head of the *joint-family* or *fine* was a chief who exercised *patriarchal power*, and was usually either the eldest son or the brother of his predecessor. He was elected by the community, which had regard to personal qualities, but did not wholly overlook the claims of primogeniture. In the Slavonic house-community or Zadruga, the chief or Gospodar was elected in the same manner, as was also the *Maitre du Chateau* (*chateau* signifies bread) in the fraternities of *compains* in France.

Sir H. Maine sums up in a few lucid lines the constitution of an Irish Tribe. At its head is one of those chieftains whom the Irish records call kings. The territory of the tribe bears his name, "O'Brien's country," "Macleod's country," and so on.

"The primary assumption is that the whole of the tribal territory belongs to the whole of the tribe, but in fact large portions of it have been permanently appropriated to minor bodies of tribesmen. A part is allotted in a special way to the chief as appurtenant to his office. All the unappropriated tribe-lands are in a more special way the property of the tribe as a whole, and no portion can theoretically be subjected to more than a temporary occupation. Much of the common tribal land is not occupied at all, but constitutes the *waste* of the tribe. Still this waste is constantly brought under tillage by settlements of tribesmen, and upon it cultivators of servile status are permitted to squat, particularly towards the border. It is the part of the territory over which the authority of the chief tends steadily to increase, and here it is that he settles his fruidhir or stranger tenants, a very important class, the outlaws and 'broken' men from other tribes who come to this for protection, and who are only connected with their new tribe by their dependence on its chief and through the responsibility which he incurs for them."

Caesar makes mention of the existence in Gaul of a numerous class of men *egentes et perditi*, who voluntarily put themselves into the hands of a master whose clients they became in return for his protection. (Caesar, *De B. G.* iii. 17, vi. 11, 13, 19, 34; vii. 4.)

At the time when the Brehon laws were drawn up private ownership of land was already established, but a portion of the soil was still subjected to periodical divisions and alternative occupation, as is proved by the *Rundale* which has lasted so persistently.

"It cannot be doubted," says Sir H. Maine, "that at the period of which the tracts are an index much land was held throughout Ireland under rules and customs savouring of the ancient collective enjoyments, and this I understand Dr. Sullivan to allow."

An ancient Irish MS., dated in the twelfth century, the *Lebor na Huydre*, preserves an account of the passage from collective

ownership of the soil to private ownership, and points out its object just as a political economist would do:—"There was no ditch or fence or stone wall round land till came the period of the sons of Aed Slane, but only smooth fields. Because of the abundance of the households in their period, therefore it is that they introduced boundaries in Ireland."

In another still more ancient MS., the *Liber Hymnorum*, we find a custom precisely similar to that in vogue among the Swiss *Allmenden*, where every inhabitant has a right to an equal share in the pasture wood and arable land:—

"Numerous were the human beings in Ireland at that time (i.e., the time of the sons of Aed Slane, A.D. 658-694), and such was their number that they used not to get but thrice nine ridges for each man in Ireland, to wit, nine of bog and nine of arable land and nine of wood."

The system of succession called Irish gavel-kind is very similar to that existing among the Swiss *Allmends*. When a landowning member of an Irish sept died, its chief made a redistribution of all the lands of the sept. He did not divide the estate of the dead man among his children, but used it to increase the allotments of the various households of which the sept was made up. We see from this that the law of inheritance in the direct line was still far from being clearly established.

All the Aryan nations appear to have passed through a stage in which cattle served as the medium of exchange and formed their chief wealth, as is distinctly proved both by etymological considerations and epic traditions. In Homer the price of different objects is calculated at so many head of cattle. *Pecunia* is derived from *pecus*. As Sir H. Maine well remarks, "'Capitale'—kine reckoned by head, cattle—has given birth to one of the most famous terms of law and of political economy, 'Chattels and Capital.'" In the Brehon tracts cattle still form the standard of value and the medium of exchange. Fines, revenues, prestations, are always reckoned by head of cattle. Now I think I have shown (v. *La Propriété et S.F.P.*, chap. ix.) that an economical régime in which cattle are used as the medium of exchange necessarily presupposes the existence of extensive common pasture-lands where the cattle received, or about to be given in exchange, may be fed. We need not, then, hesitate to affirm that at the period of the Brehon tracts collective enjoyment extended over a large part of the country.

Sir H. Maine examines with his usual clearness an ancient Irish custom which appears to have been one of the sources of the feudal régime. The chief of the clan or *fine* had a larger portion of land than the rest, and, besides, as military chief, he obtained a larger share of the booty, which principally consisted in cattle. This cattle he gave to the free men under certain obligations, which gradually transformed the latter into Ceila or Kyle, that is to say, into vassals. There were two great classes of Irish tenantry, the Saer and the Daer tenants. The latter, having received more cattle, were in a greater state of dependence. They were subject (beside other rights) to that of *refection*, i.e., "that the chief who

had given stock was entitled to come with a company of a certain number and feast at the Daer-stock tenant's house at particular periods for a fixed number of days." This is a proof "that the Irish chief was little better housed and furnished even than his Daer tenants, and that the primitive equality in the fashions of living still subsisted." Sir H. Maine quotes a passage from a very curious volume by the Rev. H. Dugmore, *Compendium of Kafir Laws and Customs*, in which we find traces of a régime very similar to that of ancient Ireland.

"As cattle constitute the sole wealth of the people, so they are their only medium of such transactions as involve exchange, payment, or reward; the retainers of a chief serve him for cattle, nor is it expected that he could maintain his influence, or, indeed, secure any number of followers, if unable to provide them with what constitutes at once their money, food, and clothing."

Etymology seems clearly to prove that the origin of feudal relations was the same among the Germans as in Ireland. The word *fee*, which in English means *remuneration* or *reward*, is evidently the same as the Dutch *Vee* and German *Vieh* (pronounced *fee*), signifying *cattle*. If the word *fee* means both *remuneration* and *cattle*, this is clearly because in former times services were *remunerated in cattle*. When land was given as the remuneration instead of cattle, this land was a *fe-od* (*od*=estate, *fee*=remuneration), in contradistinction to that held in full ownership, an *all-od*. The estate was given as a fee for a service, just as now in Sweden the *in-delta* soldiers are rewarded with the use of land, instead of payment in money. The double signification of the word *fee* thus enables us to trace feudalism to its source, which dates from the period when *Vieh*, *Vee*, was at once the sole wealth and the sole reward.

Want of space prevents our adducing the other curious points of resemblance between the primitive customs of the Irish Celts and those of the other Aryan nations, which Sir H. Maine has pointed out. But we may say, in conclusion, that Continental science owes a deep debt of gratitude to this distinguished writer, for it is by means of his book that it will be introduced to the investigation of the ancient Irish law, which has just filled a large gap in the study of the comparative legislation of primitive societies. Sir H. Maine tells us that he receives on all sides most curious hints relative to the ancient constitution of property in the British Isles. We trust that he will ere long publish them, in order to complete the luminous sketches with which he has already favoured us on this important subject.

EMILE DE LAVELEYE.

*The Works of Thomas Love Peacock, including his Novels, Poems, Fugitive Pieces, Criticisms, etc.* With a Preface by Lord Houghton, a Biographical Notice by his Grand-daughter, Edith Nicolls, and Portrait. Edited by Henry Cole, C.B. In Three Volumes. (London: R. Bentley & Son, 1875.)

In the "Epistle to Maria Gisborne," a poem which we marvel to find unnoticed in the

prefatory and biographical section of these volumes, Shelley says:—

" And there

Is English P—— with his mountain Fair  
Turned into a Flamingo, that shy bird  
That gleams i' the Indian air. Have you not heard  
When a man marries, dies, or turns Hindoo,  
His best friends hear no more of him? but you  
Will see him, and will like him too, I hope,  
With the milk-white Snowdonian Antelope  
Matched with his camelopard; his fine wit  
Makes such a wound, the knife is lost in it;  
A strain too learned for a shallow age,  
Too wise for selfish bigots; let his page,  
Which charms the chosen spirits of the time,  
Fold itself up for a serener clime  
Of years to come, and find its recompence  
In that just expectation."

This singular prophetic passage occurs in that part of the Epistle where Shelley enumerates the only friends "you and I know in London." The list is not long. It includes only Godwin, Coleridge, Leigh Hunt, Hogg, Horace Smith, and this P——, whom all the world now knows to mean Peacock. The opening lines of the quotation have always been very obscure, and they are not wholly cleared up by the publication of these volumes. However, as the "Epistle" is dated "Leghorn, July 1, 1820," and as we now learn that Mr. Peacock was married on March 20, 1820, it requires no great penetration to perceive that this is Shelley's recognition of Peacock's announcement of his marriage. The lady is called "the mountain Fair" and the "milk-white Snowdonian antelope," because she lived in North Wales, close under Snowdon, and was known as the "Carnarvonshire beauty." The phrase "matched with his camelopard" remains very dark. Shelley's drollery was apt to be more queer than funny, and one knows not what odd fancy prompted this. For the rest, it is satisfactory to have an obscure passage of his writings fairly cleared up at last, and this has induced us to regard Mr. Peacock as he stood in relation to Shelley, before proceeding to investigate his claims to independent genius. It may, however, be said at once that these claims are indisputable, and if we touch but lightly upon them here, it is because they are not unlikely to receive careful attention in another place, while the peculiar touches of Shelley's portraiture which lie scattered about the volumes, chiefly embodied, however, in *Nightmare Abbey* and in the articles reprinted from *Fraser's Magazine*, are more likely to escape attention.

There are several points in which Mr. Peacock's statements with regard to Shelley are distinctly at variance with those of his biographers, and in considering them one has to recollect that he wrote down his impressions after a careful perusal of Middleton, Hogg, Medwin, and Trelawny. And in the first place, with regard to the poet's physiognomy, he gives a very different impression indeed from that usually received, and borne out by the water-colour drawing so often copied and imitated. Instead of the soft girlish face, with large blue eyes, long Grecian nose, rose-bud mouth, and delicately-chiselled features of that impossible portrait, we find Hogg and Peacock uniting to describe powerful but unsymmetrical features, and a tanned and freckled skin, while the latter assures us that the nose

was short and "tip-tilted." So far, too, from his appearance being that of an Adonis or a Bathyllus, he had a healthy and manly appearance, and a muscular, though slight and apparently delicate frame. It must be confessed that these conflicting descriptions, together with Mr. Trelawny's accounts of his appearances and disappearances, his flashing eyes, and quivering limbs, perplex the imagination sadly; and now that the very last persons who actually "saw Shelley plain" are dying out, it seems that we must finally make up our minds to regard the wondrous poet as "an invisible thing, a voice, a mystery," who must remain personally unknown to us to the end of time, a true votary of his own "Spirit of Solitude." The elaborate scholia, hopelessly-corrupt passages, doubtful readings in his works are unparalleled among modern writers; and in the dubiousness that surrounds his living individuality he resembles rather an antique poet than the contemporary of our grandfathers. About the Tanyrallt Mystery, which concerns the attack supposed to be made on the Shelleys at night by a ruffian with a pistol, Mr. Peacock has not much to say. Yet, so far as his evidence goes, it is more full than anyone else's. He himself investigated the matter on the spot a month or two after the alleged assault, and his impression was that the whole thing was a phantom of Shelley's brain. This agrees with the verdict given by Mr. Rossetti after summing up other evidence. But the additional point, that the impression of the ball on the wainscot showed that the pistol had been fired towards the window and not from it, seems conclusively to subvert Shelley's testimony. To the bulk of anecdotes which go to prove that Shelley's imagination, in certain periods of morbid excitement, amounted to vision, Mr. Peacock adds one or two very entertaining stories. Perhaps none of them is funnier than this, to the effect that Shelley fancied a fat old woman who sat opposite to him in a mail-coach to be afflicted with elephantiasis, and that he was sure he had caught it from her, convinced the disease was incurable and infectious.

"He was continually on the watch for its symptoms; his legs were to swell to the size of an elephant's, and his skin was to be crumpled over like goose-skin. He would draw the skin of his own hands, arms, and neck very tight, and if he discovered any deviation from smoothness, he would seize the person next to him, and endeavour by a corresponding pressure to see if any corresponding deviation existed. He often startled young ladies in an evening party by this singular process, which was as instantaneous as a flash of lightning. His friends took various methods to dispel the delusion. I quoted to him the words of Lucretius—

'Et elephas morbus, qui propter flumina Nili  
Gignitur Aegypto in media, neque praeterea usquam.'  
He said these verses were the greatest comfort he had. When he found that, as the days rolled on, his legs retained their proportion, and his skin its smoothness, the delusion died away."

This absurd fantasy occupied the end of 1813. Mr. Peacock denies totally the statement made by Mr. Hogg to the effect that Shelley disliked his first child, Ianthe, and he gives a charming picture of the poet's affectionate way of walking up and down the room with the baby, singing, "Yáhmani,

Yáhmani, Yáhmani, Yáhmani," in a monotonous melody of his own making, which sounded very harsh to the world in general, but which soothed and delighted Ianthe beyond measure. The tribute Mr. Peacock pays to the beauty, purity, and unsullied excellency of Harriet Shelley is not ill-timed, being reprinted so shortly after the appearance of a work that professes to honour the poet and his friends, and which in fact insinuates against the whole circle a moral perversity wholly incredible. It seems that the passion for sailing paper-boats really originated with Mr. Peacock, but that Shelley adopted it with extravagant delight, while Mr. Hogg, who thought the employment silly, could not abominate too cordially or too loudly such a ridiculous amusement for grown gentlemen. But to the last this habit clung by Shelley, and even beneath "the dome of blue Italian weather," he found time to float paper shallop on slow marshy waters at Pisa or Leghorn.

But, perhaps, more important than the reminiscences collected at the close of his life, and nearly forty years after Shelley's death, is the portrait Mr. Peacock drew of the poet in his lifetime, as the hero of his novel of *Nightmare Abbey*. Lord Houghton, in his preface to this collected edition, expresses his surprise that the numerous biographers of the poet have taken no notice of this humorous portraiture, and it certainly is a singular neglect. But when he goes on to say—

"that if Shelley had had more of the companionship of such men as Peacock, and less of the narrow and conceited society in which both chance and choice had placed him, he would soon have thrown off the paradoxical spirit that the ungenial atmosphere of his youth had generated, and reconciled his genius to the conditions of his time."

This last remark shows Lord Houghton to be deeply discontented with the results of the unreconciled genius of Shelley. Many of us find ourselves more easily satisfied. But since Lord Houghton, from the study of *Nightmare Abbey*, has come to the conclusion that Peacock was the man who understood Shelley so well that he could have lifted him into a more congenial atmosphere of the imagination, it is well to examine the portrait of the poet as we there have it. In the first place, *Nightmare Abbey* is irresistibly amusing, full of quaint, witty, sarcastic, and even brilliantly satirical writing, and is, in its essence, a piece of invective against the influence of "blue devils" in literature, and specially against the poetry of Byron and Southey, and the philosophy of Coleridge. *Nightmare Abbey* is a mansion in a lonely part of the Lincolnshire coast, which is inhabited by Mr. Glowry and his son Scythrop, i.e., Shelley. These two combine to keep one another in the most complete and unbroken melancholy, but Scythrop is also very anxious about a scheme for the regeneration of society, a scheme entirely founded, of course, upon Shelley's socialistic dreams. There is one biographical touch that is true to the life: Scythrop first falls in love with a lady who answers to the mysterious F. G.; then with Mario-netta, a girl of great personal attractions, and possessing the qualities of Harriet Grove; and lastly, on meeting with a mys-

terious lady who was intimately conversant with the German literature and philosophy, "Scythrop found that his soul had a greater capacity of love than the image of Marionetta had filled." That is drawn from the life, and so are various affectations, such as Scythrop's fondness for mystery, for graveyards, for skulls, but beyond all this there is remarkably little appreciation of the finer qualities of Shelley's brain and heart. At *Nightmare Abbey* are joined these visitors, among others, the "transcendental Mr. Flosky," that is Coleridge; Mr. Toobad, who is very funny in his persistence in seeing the immediate agency of the Devil in any untoward event; Mr. Larynx, a supple and ready-witted clergyman; Mr. and Mrs. Hilary, Miss Marionetta O'Carroll, who falls in love with Scythrop; and the Hon. Mr. Listless, a fop. There is no plot whatever, but these persons converse in a very amusing way, joined soon by Mr. Cypress (Lord Byron), who talks "Childe Harold" to them, and the interest clusters around Scythrop's eccentricities. That worthy, who has the very un-Shelleyan trick of consuming large quantities of Madeira, lives in a tower of the Abbey, where he constructs secret chambers, and where he is visited by the mysterious lady who becomes his third love. Scythrop is not represented as writing poetry, or as having any love for or interest in it, but as caring for nothing but lukewarm amativeness and a weak kind of philanthropy. He is too shadowy to be contemptible, but he is neither heroic nor beautiful, and one wonders at Shelley's good nature at receiving the portrait with amusement and praise, till one recollects how easy it is to approve of a caricature of oneself that does not resemble one in any salient feature. Had the likeness been closer, Shelley might have liked it less. Once, when Scythrop is caught by Mr. Toobad, and saved from a bad fall down stairs, he launches out into a very Shelley-like catalogue of probable sorrows ensuing:—

"Evil, and mischief, and misery, and confusion, and vanity, and vexation of spirit, and death, and disease, and assassination, and war, and poverty, and pestilence, and famine, and avarice, and selfishness, and rancour, and jealousy, and spleen, and malvolence, and the disappointments of philanthropy, and the faithlessness of friendship, and the crosses of love—all prove the accuracy of your views and the truth of your system; and it is not impossible that the infernal interruption of this fall down stairs may throw a colour of evil over the whole of my future existence."

"My dear boy," said Mr. Toobad, "you have a fine eye for consequences."

We can almost hear Shelley pouring out the first of these sentences, and Peacock, with a demure smile, sarcastically approving. But the fact that the latter was able to perceive these extravagances did not by any means render him capable of lifting Shelley into higher spheres. He himself was destroyed by the canker of want of enthusiasm, and his own "*Rhododaphne*" contains nothing that suggests that by good advice he could have bettered "*Adonais*," although he is known to have been of opinion that he could. He was a most charming and original writer, but in a vein diametrically opposite to Shelley's.

We have left ourselves no space to deal

in detail with the various works of Peacock. They consist, beside poetry and miscellanea, of seven novels, published, with one exception, between 1815 and 1831. The one exception is *Gryll Grange*, which he wrote when he was a very old man, and which was not published till thirty years after its immediate predecessor, *Crotchet Castle*. With the exception of *Melincourt*, where the sparkling stream of wit and satire spreads itself out into something of the lake-like fulness and flatness of the ordinary five-volume novel, these romances are very short, and some of them mere novelettes. *Headlong Hall*, which began the series, is perhaps more conventional and less characteristic than some of the others, but it was the most popular. *Maid Marian* and *The Misfortunes of Elphin* are historical, the first being a charming realisation of the merry life under the greenshaw in the days when Robin Hood ruled Sherwood Forest, and the other a very curious and learned effort to revive the early days of Welsh history, and introduce us to the epoch of Taliesin and the Triads. This is an especially able book, the verse plentifully scattered through it being in Mr. Peacock's happiest manner, and the adventures being humorously, as well as graphically described. *Nightmare Abbey*, which we have already mentioned, is perhaps the most amusing, and *Crotchet Castle* the cleverest of the series. In *Gryll Grange* the veteran author strove to discuss the new questions of social science and politics which had arisen since the days of his youth. It is a kind of sequel to *Crotchet Castle*, but far less interesting. The style of these novels throughout is epigrammatic, clear, and paradoxical: there is little plot, no evolution of character, but plenty of Socratic dialogue and merry analysis of what the Elizabethans called "humours." As a poet Mr. Peacock lacked the divine fire, but his humorous ballads were full of spirit; and such stanzas as this from *Melincourt*—

"Why did not Love the amaranth choose,  
That bears no thorn, and cannot perish?  
Alas! no sweets its flowers diffuse,  
And only sweets Love's life can cherish.  
But be the rose and amaranth twined,  
And Love, their mingled powers assuming,  
Shall round his brows a chaplet bind,  
For ever sweet, for ever blooming."

show him to have been a proficient in the art of composing elegant verses of sentiment. His critical essays are learned and laborious, but not brilliant: it is his witty and original novels that will support his reputation.

EDMUND W. GOSSE.

#### GARDINER'S ENGLAND UNDER BUCKINGHAM AND CHARLES I.

*A History of England under the Duke of Buckingham and Charles I., 1624-1628.*  
By Samuel Rawson Gardiner. In Two Volumes. (London: Longmans & Co., 1875.)

THESE volumes take up the history of England at the point where Mr. Gardiner had left it in the preceding work of his important series: viz., at the return of Prince Charles and Buckingham from Madrid. From that point Mr. Gardiner dates the real ascendancy of Buckingham in the poli-

tics of England; and the volumes are, in fact, a history of that Buckingham ascendancy to its close in August 1628, when the life of the splendid Duke was cut short by Felton's knife at Portsmouth. Of the four years and a half so traversed, a portion still belongs nominally to the reign of James I. We have the old King's last Parliament, the dissolution of the Spanish Treaties, the perplexity of the old King in the prospect of the wars into which the impetuous favourite and the sombre young prince were dragging him, the French Marriage Treaty, and the old King's last days and death. Then, from March 1625, the narrative carries us through those beginnings of the fatal reign of Charles I., in which the Vizier far outblazed the King, and yet Charles himself is to be seen, sometimes in the background, sometimes in the foreground, the very man he was to be found to the last, the same in principle, the same in temper, the same in style of speech and action. We have his marriage with Henrietta Maria and the domestic difficulties that followed, his diplomacy with and against Spain, his diplomacy with and against France, and the planning and execution of the various continental enterprises which were the first disasters of his reign, including Wimbledon's expedition to Cadiz and Buckingham's to the Isle of Rhé. Intertwined with these foreign relations of Charles, we have his proceedings with his first three Parliaments. They take their start in a rooted difference between King and People both on the question of supplies and on the religious question; and they pass on, through such intermediate forms of conflict as that over the impeachment of Buckingham, into the announcement at last of a direct struggle between Parliament and Prerogative in the Petition of Right. At the close of the book, Charles is left, at the age of twenty-seven, no longer with Buckingham by his side, but facing for himself a very ominous future. Land, who has been heard of more and more since the beginning of the reign, has just been made Bishop of London.

To say that the present work is based on varied, original, and most conscientious research, and that, consequently, it does not leave the history of the period as it found that history, but contains new facts and sets forth old facts in new and more authentic lights, is only to say that it is Mr. Gardiner's. For the diplomatic transactions of the period Mr. Gardiner has explored so many new sources of information, whether in collections of the contemporary despatches of foreign agents or in the foreign series of our own State Papers, that he may be said to have made those transactions his own property, and to have unravelled them intelligibly for the first time. But not for the story of the foreign transactions alone has he sought and found new material. His researches for the proceedings of the first three Parliaments of Charles have enabled him to correct and modify at various points the hitherto received accounts—most notably, perhaps, for the great Parliamentary Session of 1628. In short, so far as matter is concerned, one may congratulate Mr. Gardiner on having now added to the list of works bearing his name, and already known and honoured, one which will certainly take

its place as a standard authority for the history of England, or at least for the history of the government of England, from 1624 to 1628.

The manner is worthy of the matter. If the art of historical narration consists in so handling one's materials that the reader shall see things happening in their proper sequence, and shall understand how they came to happen, Mr. Gardiner possesses this art in no common degree. Having a strong grasp of all the facts himself, he tells the complex story firmly, clearly, and coherently, dropping one thread for a time without forgetting it, and always bringing it in again at the right moment. From first to last the reader finds himself really *interested*, and can yet note that the interest is of that satisfactory and full-bodied kind which is produced, not by brilliant devices of style or eccentric methods, but by genuine and orderly information as to men and events, communicated by one who has made himself at home among them through the records. The style is deliberate, grave, and manly, with no sentence dull or purposeless, and every now and then a passage of energy and heightened tone. Mr. Gardiner does not deal much in dissertation, nor even in formal sketching of characters. He has touches of both; but he trusts mainly to direct narration. As might be expected from one who knows so well what "record" means, his text abounds with quotations of phrases and sentences from the documents used. He does not, indeed, resort to the plan of difference of type, so often found useful when records have to be condensed or digested; but he inweaves abundantly into his paragraphs, whenever there is occasion, the very words of contemporary despatches or speeches in Parliament. This is as it should be. That method of writing history which tries to fuse all that it is necessary to tell into the single flowing stream of the historian's own language ought to have been in disrepute long ago for anything beyond the merest abstract; and whoever opens a professed historical work referring to recent ages, and does not find the text studded more or less with quotation-marks, may pretty safely at once throw the book aside as likely to be worthless.

A marked characteristic of the work is its temperateness. The author bespeaks attention in his Preface to his regard for this quality:—

"We have had historians [of the period] in plenty," he says, "but they have been Whig historians or Tory historians. The one class has thought it unnecessary to take trouble to understand how matters looked in the eyes of the King and his friends; the other class has thought it unnecessary to take trouble to understand how matters looked in the eyes of the leaders of the House of Commons. I am not so vain as to suppose that I have always succeeded in doing justice to both parties, but I have, at least, done my best not to misrepresent either."

Every reader of the book will see that Mr. Gardiner has been true to his intention. Perhaps the passage in which the studied temperateness of his judgment appears most expressly—with reference to the facts of the period throughout, we may even call it the studied *two-sidedness* of his judgment—is that in which, describing the excitement of

Charles's first Parliament over the appearance of an Arminian or semi-Romish tendency in the Church of England in certain writings by Richard Montague, Rector of Stamford Rivers, he explains the position which he himself takes up between the two great religious parties, called vaguely the Puritans and the Landians, then beginning to polarise the society and the politics of England. In this passage, which is perhaps the longest and most characteristic passage of disquisition in the book (vol. i. pp. 210–216), Mr. Gardiner tries, most anxiously, to do justice to Calvinism, both as a system of belief for the individual spirit, and also as a force of great momentum in the modern history of Europe; but he is as careful to note the necessity of some such reaction as that which was represented in Laud and Montague, and to specify the points he thinks of real worth in the particular Anti-Calvinistic reaction in England with which Laud's name is now principally associated. Accordingly, throughout the book, so far as it overtakes the incipient struggle between Puritanism and Laudism, Mr. Gardiner retains this balanced calmness, never disguising, on the one hand, the vein of intolerance that ran through the energetic and popular English Calvinism of the time, with all its passion for political liberty, nor forgetting, on the other hand, that English Arminianism or Landism, with all its punctilious care for uniformity of ceremonial, and all its abject sycophancy to the doctrine of passive obedience by the subject, did really allow, in a corner of its heart, some speculative laxity, some right of inquisitiveness, to the thoughtful and learned. The same candour appears in Mr. Gardiner's treatment of persons. Whoever expects to find in his pages a repetition of Lord Macaulay's method of the excessively black brush for one character or set of characters, and the excessively white brush for an opposite character or set of characters, will be disappointed. Besides Laud, Montague, and Manwaring, who are introduced in the ecclesiastical connexion, and King James, who is seen in his last days, the chief characters in the narrative are Buckingham, Charles himself, Henrietta Maria, Abbot, Williams, Pembroke, Bristol, Carlisle, Arundel, Wentworth, Sir Edward Coke, Secretary Coke, Phelps, Digges, Sir John Eliot, Selden, Pennington, Count Mansfeld, Gustavus Adolphus, and Richelieu; and none of these, unless it be Count Mansfeld, does Mr. Gardiner throw absolutely into the limbo of those of whom nothing creditable can be reported. While men like Eliot, Gustavus Adolphus, and Richelieu, have evidently either his strongest sympathies, or his highest admiration on the whole, he is careful to suggest anything that occurs to him in favour or in excuse of those who are "down" in our popular versions of English history, and are therefore generally maligned. To Charles himself he is as lenient as he can well be; any trait of generosity or personal bravery to be found in the rash and gorgeous Buckingham is dwelt on even kindly; and especial pains is taken to correct that estimate of Wentworth which, comparing his later career with his leadership on the popular side in certain passages of Charles's

early Parliaments, condemns him off-hand as a mere political apostate. Wentworth, Mr. Gardiner thinks, was no mere political apostate, but a man in whom there may be detected from the first that faith in authority, or the beneficence of legislative enactments by any central wisdom, together with that desire of power in his own hands, which flashed out afterwards, in changed conditions, in the acts and the fate of Strafford.

If any serious objection is to be made to Mr. Gardiner's work, it will find itself perhaps on this perception of its peculiar temperateness, taking the form, as we have said it necessarily must in that period of English history, of a continual and scrupulous two-sidedness. Most readers like a roaring partisanship in history; and a writer whose principles, whose temper, or whose conscientious adherence to records, will not permit him to gratify this taste, may please less widely in consequence. To such a consequence, as regards the readers with whom resolute partisanship is the one thing needful for flavour, Mr. Gardiner will be properly indifferent; and the only question is whether, even in a higher view of the rights and duties of an historian, his impartiality does not pass too much into the guise of unnecessary coolness. In the English past of two hundred and fifty years ago, if not at dates much farther back, may not the strictest modern historian discern the *tendencies* that had most of the right in them, most of potential virtue and nobleness for the future; and, while acknowledging anything of merit in other tendencies, may he not attach himself preferably to those? So with *persons*. In the very circle of one's own living acquaintances one finds varieties of character, from the sheerly silly and mean, through rising grades of ability and respectability, up to the one or two that deserve reverence and supreme trust; and one's language of appreciation may be elastic to correspond. Why should it be otherwise with any group of characters of a past period that paint themselves to our vision through their registered acts and words? To the highest, when we are quite sure they are such, may we not yield our hearts complete; in speaking of the lowest, when the mood of sternness and contempt seems too harsh, have we not a natural refuge in humour and pity? Whether Mr. Gardiner has in the present volumes allowed himself the legitimate range of historical liking and disliking, and graduated it sufficiently, is a question the answer to which will depend on the reader's own estimates of the persons and tendencies concerned in the story; and I will only say for myself that, if I were to find fault, it would probably be here and there, in one form or another, on this account. Having hinted so much, however, I am bound to add two remarks. One is, that it would be a mistake to suppose that Mr. Gardiner's temperateness, even should we define it as an unnecessary limitation of the historian's range of estimate and epithet, can fairly be called coolness or neutrality. There are passages, as we have said, of energy and heightened tone in the book, passages of subdued and yet manifest glow of feeling; and, so far as we remember, the chief of these are where the patriotic Eliot is the object of contem-

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plation near at hand, or there is a glimpse of the great Gustavus and his meditations of Protestant leadership across the seas. About Buckingham and Charles, on the other hand, with all Mr. Gardiner's willingness to assume their point of view and to find excuses for them, there are phrases again and again that are severe enough. Though revising all the evidence for and against dispassionately, Mr. Gardiner, after all, abides by the main English traditions, and writes like a true Englishman. Then the total effect of his book, whatever he may have intended, is certainly the reverse of neutral. No more damaging book to the character and rule of Charles through the time of the Buckingham ascendency could have been written by the most vehement anti-Caroline. Through the strong, direct, honest, authentic narrative, we see the great minister and his young King as two convicted incapables. They are like two managers-in-chief of a wretched conspiracy of bubble-companies, the one grandiose, mighty-mannered, fine-tongued, and dissolute, the other close, taciturn, very solemn, and constant at chapel. Their schemes are failing; they have blundered in everything; disappointment to themselves and misery to others have attended their every act; they want money, but conceal the accounts; they promise and break promise; they bully their constituents, resent their want of confidence with indignation, but will never speak a satisfactory word; they want money, must have money, cannot obtain money, and are wildly at the end of their wits. It is incapacity, and worse, ending in collapse. Mr. Gardiner's book closes with the proved collapse of the Buckingham ascendency; and, when it leaves us with Charles by himself, it is with an already formed opinion, gathered from what we have learnt of him, that he was incurably unfit for his post, the most tenaciously and solemnly wrong-headed young King that ever a nation had, and the kind of King with which the English nation, in particular, could not possibly get on.

DAVID MASSON.

## NEW NOVELS.

*Patricia Kemball.* By Mrs. Lynn Linton. (London: Chatto & Windus, 1875.)

*Hagarene.* By the Author of "Guy Livingstone." (London: Chapman & Hall, 1875.)

*The Masters of Claythorpe.* By Mrs. J. Lunn. (London: Sampson Low & Co., 1875.)

SOMETIMES the purpose of a novel has to be weighed against its artistic execution, and as the purpose is sure to be heavy, the scale goes down on that side. Mrs. Lynn Linton has a charming facility of expression, a happy knack of "catching a likeness." In her descriptions of men and women she is able at once to put in the touches which make them real, human, and recognisable as typical of many acquaintances. This facility makes her books very pleasant to read. She seems to take us into a crowded room, and in a few words to tell us who everybody is, and this in a racy interesting way, which is peculiarly her own; but her books fall off when design and cohesion are needed. They give us an impression of a series of

short articles upon people, rather than of the sustained action and counteraction which are such important parts of a really first-rate work of fiction. For example, there is an elaborate description of the village of Barsands at the beginning of *Patricia Kemball*; it is clever and humorous enough, but three pages of it are taken up in describing the landlady of the "Lame Duck," who never appears in the story at all. If the entire scene, or even any considerable portion of it, had been laid at Barsands, we should have appreciated the description, but at the end of the fifth chapter, just when we had come to know the place, to be very fond of the old Captain, to enjoy boating in the *Mermaid* with him, and Patricia, and her young lover Gordon, the Captain dies, Gordon is wafted off, and never appears again until the end of the third volume, and Patricia is taken away from breezy Barsands to dreary Milltown. Not till then does it dawn upon us that the book is being written with a high moral purpose, and that we were given that delightful glimpse of Barsands only to show us the sort of atmosphere in which Patricia became so frank and loyal, and the natural causes of her strong antagonism to the Hamley nature. The Hamleys are the most finished portraits in the book. Mrs. Hamley, the querulous aunt, Mr. Hamley, the purse-proud, snobbish millionaire, with his sensuous tastes and vulgar mind, are drawn with considerable skill, and so is Mr. Hamley's niece Dora, the model of all good manners, who is secretly married while she is being held up as an example to Patricia of all virtue. The contrast between Dora's duplicity and selfishness and Patricia's fearless truth and unselfishness is the purpose of the book. The girl, nurtured among sea-breezes, losing her sailor uncle just as she had come in sight of womanhood and most needed him, her engagement to the young naval lieutenant Gordon Frere (which, being of such an outspoken nature, it was curious she should have kept secret from her relations), her conventional and unsympathetic life with the Hamleys, her friendship and subsequent contempt for Dora, her refusal of Lord Merrian, her aunt's anger, and her refuge with the communistic Fletchers until Gordon's return, are well described. So is the use which Dora makes of her unsuspecting friend, and the calmly selfish way in which she allows Patricia to suffer for her sake; but her engagement to Mr. Hamley on the evening of his wife's funeral is revolting, and the final tragedy is unnecessarily sensational.

Gordon Frere is a mere dummy, who appears in the first scene, and again for the final blessing as the curtain drops; and meanwhile all we know about him is that "he has been learning something of the deeper meaning of the Great Riddle." The wise man, Henry Fletcher, and his sister, who calls her servant "my dear" on communistic principles, are too sketchy to be of much value to the story. Had they been carefully elaborated they might have formed a very good centre of attraction in a story of their own. Lord Merrian, Sydney Lowe, and poor James Garth, are all good sketches of character, and there is a grim irony in the fate of the last. The good people in

the book get no reward in this world, and the wicked flourish at their expense. As a whole the story is readable and interesting, but from its want of due proportion and elaboration it falls short of being first-rate.

And yet we are almost inclined to think it first-rate when we turn from it to the pages of *Hagarene*. In it the author adds to his other faults that of being thoroughly inartistic, for no true artist will represent an abnormal character, and Mariette the heroine is a woman whose life is worse than that of very many inmates of our gaols. Mariette Locksley's father is an impudent gentleman who roves over the Continent and goes to all the races in England attended by one faithful friend, Pete Harradine, and his daughter, who might have been called a Bohemian had not the author preferred to call her a "Hagarene." Mr. Locksley falls into bad health, perceiving which Mariette engages herself to Leonard Clyde, a young officer whose only distinguishing characteristic is his liking for strong drink. She conceives a dislike to the second heroine of the book, Sybil Coniston, apparently for no other reason than that she is beautiful and prosperous, and watches her being nearly drowned with fiendish malice. On her wedding day Mariette's father dies, just as he receives the news that he has won a large sum of money on a race. Mariette then goes with her husband to dreary Irish quarters, where she succeeds in making the grave and staid major of the regiment fall in love with her. She also strikes up a platonic friendship with a young subaltern. The Major becomes jealous of this friendship and murders the subaltern. Mariette then obtains for the Major some poison with which he puts an end to himself in prison. Soon afterwards Mrs. Clyde is separated from her husband, and he drinks himself to death. This would all seem to be enough to sadden a woman and induce her to live in retirement for the rest of her life, but it is not so with the irrepressible Mariette. We have only got to the middle of the second volume, and three have to be spun out before her character has had full justice done to it. When the curtain rises again we find her one of the partners in a private gambling-house and bent on working the ruin of poor Hugh Standish, who is engaged to Sybil Coniston. Mariette is also encouraging the attentions of "Alured, Viscount Ormskirk" while she is secretly married to some one else. The author assures us frequently that she committed no sin and broke no commandment, but her morality may, we think, be questioned when she urges on her husband the advisability of giving her up and making a wealthy marriage with some one else. The book ends with a tragedy, which is told with some pathos: but what is the use of writing books like this?

*The Masters of Claythorpe* is a novel which it is extremely difficult to read, and even more difficult to understand. A young barrister named Clive Colville, whose father has been an unjust judge and mixed up in the slave-trade in India, endeavours to redeem his fortunes by marrying an heiress called Ethel Templeton, and does so without letting her know his family history, though he tells her

that "he fears no tergiversation when she is his wife." The young lady is of an "intensive" nature, and has an "intensive" cousin Merle Rainforth, whom Clive Colville has in some mysterious way managed to get disbarred. This cousin also loves Ethel Templeton, and after she refuses him he is found in a marsh with a wreath of willow round his hat, though he is not supposed to be an idiot. After he has got out of the marsh he goes to India to find out the secret of his enemy, and is nearly killed by a slave dealer who had been in the employ of Clive Colville's father, and whom Clive takes into his service as gamekeeper. There is a great deal of mystery about the burning of a codicil which made Merle the master of Claythorpe, when his cousin succeeds to the title of Baroness Templehurst, and then Clive's conscience smites him, and he tells his wife that she must no longer be Lady Templehurst, but simply Mrs. Colville Templeton; accordingly "the summer months went by, and Lady Templehurst had quietly dropped her title, and with it, apparently, all the spirit of gladness had gone out of her life." She has an excitable and vulgar little mother-in-law, who nearly worries her to death, and has to be sent back to Bombay, and her husband becomes a model country gentleman. Merle Rainforth returns from India, marries the rector's sister, and is lost in admiration of "the grand-souled Clive," who apparently is so kind as to allow him to live on his own property. Such is the outline of the story extracted from "a hubbub of words." The three volumes are full of passages quite as wonderful as this description of a practical and commonplace old maid who has lost her way on a dark night:—

"Perfect loneliness under the overhanging heavens had no horrors for Miss Rachel's soul; she could even feel a thrill of solemn joy at the idea that the great spirit of the universe and her own were not being kept in ignorant opposition by any concrete antagonism in the form of man."

But poor Miss Rachel loses her way in spite of her solemn joy, and

"gives a dreary gaze into the intense uniformity of nothingness, uttering the cry, Lost!" . . . "Her efforts exhausting what little strength was left, in despair of finding her way out of that clinging, charming, fallow field, Miss Cuthbert stretched out her hands. . . . They were suddenly received into a warm and solid grasp. An electric shock, a suppressed scream, a calculation that some masculine material must be in combination, and a characteristic desire to escape from it, were followed by a more rational attempt at deliverance."

F. M. OWEN.

#### MINOR POETRY.

*Legends and Memories of Scotland.* By Cora Kennedy Aitken. (Hodder & Stoughton.) The "Memories" are written in English, and are not very successful; the "Legends" are ballads in Scotch, and some of them are remarkably good. The authoress has passion, fancy, patriotism and skill in telling a story; she wants nothing but more force to make her a good ballad-writer. The "Legend of the Burnt Dool," which is connected with Craigmillar Castle, is one of the best things in the book. The story of how the young daughter of the Laird of Gilmerston stole out at midnight to meet her lover, the young priest, in the church, and how they were surprised and

murdered by her father and his men, their blood staining the altar-cloth under the very eyes of the Madonna, is very spiritedly given. We are only sorry that it is too long to quote. The book is marred by some very dark and dreary photographs of castles in Scotland.

*Lyrics of Light and Life. Forty-three Original Poems by Various Writers.* (Pickering.) Almost all the best-known living writers of ecclesiastical verse have contributed to this very graceful and prettily-printed volume. Father Newman gives us some very early stanzas, written at Oxford in 1819, on his own birthday. Miss Christina G. Rossetti has a short poem, entitled "A Rose Plant in Jericho," which is too esoteric in its devotional expression to be readily comprehended. Mr. Aubrey De Vere contributes three pieces, all, as is usual with him, distinctly in a minor key, but thoughtful, delicate, and sincere. Perhaps the best is the "Troupere":—

I make not songs, but only find—  
Love, following still the circling sun,  
His carols cast on every wind,  
And other singer there is none!  
I follow Love, though far he flies:  
I sing his song, at random found,  
Like plume some bird of Paradise  
Drops, passing, on our dusky bound.  
In some, methinks, at times there glows  
The passion of a heavenlier sphere;  
These, too, I sing; but sweeter those  
I dare not sing, and faintly hear."

There is much more originality and brightness scattered over the pages of this little volume than is generally found in compilations of sacred verse.

*Preferment. A Poem.* By Lindon Meadows. (William Ridgway.) A harmless, nerveless attack on the abuses of the Church, by a would-be Juvenal, who is really too genial to hit hard, and who clothes his satire in heroic verse, and tells a long-winded story in which the characters are named Suavis, Somnus, and the like. This mild allegory is published to assist the cause of the unbeneficed clergy; and should it have no effect, the author threatens to supplement it with an appendix.

*The Twilight Land, and other Poems.* By Bryan Charles Waller. (George Bell & Sons.) A volume of poems by the nephew of Barry Cornwall deserves at least a courteous welcome. We wish most heartily that we could speak warmly of them, but in spite of much fancy and grace of expression, they are too evidently imitative to be of much individual importance. Keats and Edgar Poe, Mr. Swinburne and Mr. Rossetti, seem to be Mr. Waller's models, and he has been carried away too blindly by the sensuous colour and music of these modern masters. The poems which are nearest to distinct excellence are those which resemble most closely the charming songs of Mr. Proctor's earlier days. But there is a great deal too much of such servile echoes as these:—

"Farewell to the rhyme and the measure,  
The notes of the music of youth,  
Farewell to the tears and the treasure  
Of harvested truth."

In "Desolation" the author seems to have caught the trick of double rhyming from Mr. Marzials.

*Hope; its Lights and Shadows. With other Poems.* By the Rev. George Jacque. (Blackwood & Sons.) A smooth and harmless volume of didactic verse, containing no expression, sentiment, or suggestion that seems to place it a grade above or a grade below hundreds of similar little harmless volumes.

*Spare Minutes of a Country Parson.* By Thomas M. Freeman. (Manchester: Heywood.) The Rev. Mr. Freeman feels satisfied that in these little pieces nothing can be found to offend the purest and most delicate mind. Very possibly he is right; but a great deal can be found in them

to offend a pure and delicate ear, as, for instance, this stanza out of many:—

"O the beautiful moors, so glorious and free!  
With undulating surface, like waves of the sea;  
Man's busy hand hath scarce touched the place,  
But an Omnipotent finger we clearly can trace."

*Restormel: a Legend of Piers Gaveston, and other Verses.* By the Author of "The Vale of Lanherne." (Longmans.) We do not care at all for *Restormel*, a rather tiresome epic in imitation of Sir Walter Scott; but the other poems are some of them very fresh and pretty. "The Patriot Priest," a tribute to the memory of Enrico Napoleone Tazzoli, who was tortured by the Austrians at Mantua, and executed at Belfiore in 1852, is full of enthusiasm and fine feeling. It was at the news of Tazzoli's heroism that Garibaldi made the famous remark, "I buoni preti non sono tutti morti!" Mr. Stokes—for we believe we are right in attributing these poems to him—is happy in a judicious blending of pathos and humour, and his descriptions of Cornish and Devonian scenery are good.

*Trifles in Verse.* By Thomas P. Nicholl. (Aberdeen: James Mackay.) We find that these are the effusions of a self-made man, and therefore have the interest of being an effort in the direction of graceful culture made under difficulties. We cannot say that the verses are very good or original in themselves, but there breathes through them a spirit of manliness, and, dare we say, of truculent vigour characteristically Aberdonian, which assure us that the author is a good master in some work, however unused to handle rhythm and rhyme.

*The Story of Boon.* By H. H. (Boston: Roberts.) This is a horrible tale of Siam, relating the adulterous loves of a lady called Choy with a person of fashion named Phaya Phi Chitt. These naughty people plot against the King, whose mistress Choy is, and she is very properly put in prison, with her slave Boon. Boon reveals herself to be Phaya Phi Chitt's wife, and is whipped almost to death, but will not confess; Choy, on the other hand, being stripped and beaten and burned and thumbscrewed, confesses her paramour's name at last. Moral:—

"Ah! true it was, the wife loved best,  
For love must love, if love loves well!"

*Juvenal in Oxford.* (Oxford: Shrimpton.) "I leave thee, Oxford, and I loathe thee well,  
Thy snug, thy saint, thy scholar, and thy swell."  
That is the unkind spirit in which Juvenal leaves the dreaming city of the silver spires, and when he is not dull he is extremely funny. The richest couplet in the poem is hardly suited to ears polite: it speculates with the boldness of Walt Whitman on the probable estimate of "muscular Christians" in the next world. Nothing, absolutely nothing, pleases this jaundiced individual. The aesthetic section of the University will never survive this cruel blow:—

"The dainty tribe whose quaintly fashioned fist (*sic!*)  
Betrays an eye with mediaeval twist;"  
and there are horrible revelations of the habits of the minor clergy, who, it appears,

"Approach the Throne in hopes its shadow dark  
May give them some snug corner for a lark!"  
The Bishop should look to this! The author fears that the conscious common-room will ring with the epithets of "knaves, blackguard, and idiot" when they read his poem. "Idiot," perhaps, but surely not "blackguard"? EDITOR.

#### NOTES AND NEWS.

We hear that Admiral Peirce is engaged in writing a book on the History of the Second Empire.

MR. J. J. CARTWRIGHT is preparing for publication by Messrs. Longmans what may be properly described as a first edition of Sir John Reresby's

memoirs. The book which passes under that name, and which has been quoted as such by Lord Macaulay and other historians, is in reality a mere collection of extracts translated into a language which was supposed to be more acceptable to Englishmen in the eighteenth century than that of the author himself. Mr. Cartwright proposes to give us Reresby's own work, omissions and all. A diary chiefly of the period from the Restoration to the Revolution, written by one who had every opportunity of being behind the scenes at court and in Parliament, cannot fail to be interesting, and it is fortunate that the work of editing it has fallen into hands so competent to do it justice.

PROFESSOR LONGFELLOW, albeit "the most visited man in the United States," has managed to achieve a considerable amount of work since the publication of his *Hanging of the Crane*. He has almost ready for the press a translation of the *Niebelungen Lied* into verse, and a sacred tragedy—conceived in the spirit of his *Judas Maccabaeus*—which extends to no less than fifteen acts.

THE literature of horrors is likely to be soon enriched by the publication of a work that has unaccountably hitherto escaped the keen eye of translator and bookmaker. This disinterred gem is the Memoirs of Sanson the hereditary French executioner, who officiated at the decapitation of Louis XVI. It is said that Sanson's son, who was also on the scaffold on the memorable January 21, had at the Restoration a secret interview with Louis XVIII., to whom he recounted minutely the death of the last French king. The Memoirs have become very rare even in France. They are written in the turgid and vulgarly sentimental style of a philanthropist whom fate has condemned to officiate at the guillotine. Before he died Sanson founded a perpetual anniversary mass for the repose of the soul of Louis XVI. The Memoirs will be published by Messrs. Chatto and Windus.

MR. HENRY NEVILLE'S forthcoming work on *The Stage; its Past and Present in relation to Fine Art* is an elaborated edition of a lecture delivered by the popular actor two or three years ago before the Society for the Encouragement of the Fine Arts.

MR. FREDERIC HARRISON will shortly have completed two exhaustive political works. One is a translation of part of the works of Auguste Comte, with a prefatory essay; the other is a series of essays on politics and political economy, some of which have already appeared in the pages of the *Fortnightly Review*. It was at one time considered probable that Mr. Harrison would undertake the editorship of the *Weekly Dispatch*, but the conduct of the paper has been assumed by the proprietor, Mr. Ashton W. Dilke.

AN ingenious student of the little things of literature has recently been at pains to discover the crests and mottoes of some famous French writers. The result of his researches is somewhat curious. Victor Hugo's device is "Faire et refaire;" that of Michelet, the two words "Des ailes." Lamartine adopted "Spira, spera;" and Alexandre Dumas, a line not at all in accordance with his jovial temperament, "Tout passe, tout lasse, tout casse." Balzac's signet bore the device "Raison m'oblige;" and that of Charles Nodier the commonplace emblem of a heart transfixed, with the original explanation "Raison le veut." Nourrit, the dramatic author, adopted the significant words, "Chut! chut! chut!"

DR. HUEFFER'S very attractive volume *Richard Wagner and the Music of the Future* was originally written in the language in which it has been published, the English, although the author is by birth a German. It has recently been translated into German by a lady, under the title *Die Poesie in der Musik*, which is, indeed, a restoration of the name first bestowed upon his work by Dr. Hueffer; Leuckart, of Leipzig, is the publisher of the translation. Dr. Hueffer has an important musical article forthcoming in the *New Quarterly*; he is

also engaged in writing the musical papers for the new edition of the *Encyclopaedia Britannica*.

THE *Revue Critique* notes that the so-called second edition of a worthless book, *Histoire de l'Economie Politique des Anciens Peuples de l'Inde, de l'Egypte, et de la Grèce*, by Du Mesnil-Marigny (Paris, 2 vols., pp. 487-442), is only the remnant of the first edition with a new title-page. The *Revue* warns its readers against the sham.

WE understand that the Corporation of Stratford-on-Avon have declined the proposed transfer to them by Mr. Halliwell of the site and grounds of New Place, Shakspere's house, because its keeping-up might lead to the loss of a few pounds a year, its expenses having been for some years slightly in excess of the sums received for admittance to the place. Considering the gain of the town from Shakspere visitors, we think the corporation might well have charged itself with the duty of preserving such an interesting relic of Shakspere as the site of New Place is. However, we hear that the trustees of Shakspere's birthplace are willing to perform the duty that the corporation declines, and that Mr. Halliwell will accordingly convey to them the site which his liberality, and that of the subscribers to the former New Place fund, have secured for the use of the nation.

THE German Emperor has sent to Miss E. H. Hudson, the author of *The Life and Times of Queen Louisa of Prussia*, a mark of his approbation in the shape of a valuable bracelet containing the portrait of Queen Louisa.

A CHEAP edition of *The Human Race*, by Louis Figuier, newly edited and revised by Robert Wilson, Fellow of the Royal Physical Society, Edinburgh, will be published by Messrs. Cassell, Petter, and Galpin in a few days.

MR. EDWARD F. HULME, F.L.S., F.S.A., of Marlborough College, author of *Freehand Ornament*, &c., has written a work on *The Principles of Ornamental Art*, which will likewise be published by the same firm early in the present month.

WE are informed that Professor Prestwich's Oxford Inaugural Lecture is distinguished from the run of inaugural lectures by containing new and important geological views, and some account of the light that has been thrown on geology by Mr. Lockyer's spectroscopic researches. It is to be published immediately as a pamphlet.

THE first number of a new monthly chronicle of current history, *Die Zeitgeschichte*, edited by Dr. Martin Waldeck, has been published at Berlin. It contains a concise history of the chief political events in each European state, and also in the United States of America; and will, we should judge from the first number, be a very useful periodical for both practical politicians and students of politics. The chronicle of proceedings in the German Parliament contains information which it is especially difficult for people in England to obtain elsewhere. Dr. Waldeck, the editor, possesses, among other qualifications, that of being an excellent linguist.

A PROFESSORSHIP in the University and also in the Ecole Polytechnique of Zürich has been offered to Dr. Gustav Cohn, a German economist of rising reputation, the author of a remarkable work on English railway legislation and policy, which we lately referred to. The Ecole Polytechnique of Zürich is the first institution of the kind on the Continent, and has more than a thousand students. The University of Zürich has between 300 and 400 students. The Professorship which has been offered to Dr. Cohn, and which we understand he will probably accept, is for both the University and the Ecole Polytechnique.

WE hear that Mr. Henry Huth's new curious privately-printed volumes, *Fugitive Poetical Tracts*, have all the text printed, and need only his preface to be issued. Most of the pieces are of ex-

traordinary rarity, many from unique copies in private libraries.

A COLLECTION of autograph letters, &c., of great historical and biographical interest, formed by a foreign nobleman, will be dispersed under the hammer of a well-known firm of auctioneers about the middle of the present month. We understand that among the rarer specimens will be found one of Warwick, the King Maker, addressed to Lewis XI., concerning Charles the Bold, Duke of Burgundy, whom he calls "Le Maudit Bourgignon;" of Bishop Bonner, and of Catherine of Arragon; of Queen Elizabeth's two favourites, the Earls of Leicester and Essex; of Sir John Fastolf; of the Duke of Monmouth and the Duchess of Portsmouth; the Earl of Strafford and Sir Henry Vane. Kings and Queens will be largely represented in this collection, which includes two letters of Mary Queen of Scots, the last specimen of whose handwriting sold publicly realised £51. Literature will be represented by Henry Fielding and Laurence Sterne, of both of whom specimens are very rare, Addison, Richard Bentley, Lord Bolingbroke, Bishop Burnet, Byron, Burns (a long and very remarkable letter in prose and verse), Hobbes, Hume, Dr. Johnson, Lady Mary Wortley Montagu, Tom Paine, Pope, Prior, Samuel Richardson, with many others, including of course the irrepressible Horace Walpole. A letter, also, of George Villiers, Duke of Buckingham, Charles I.'s favourite, dated in 1627, referring to well-known historical facts, will probably excite much competition.

IN the course of next week the fourth edition of the *London Library Catalogue* will be delivered to subscribers. It is larger and thicker by a hundred pages than the third edition, and great efforts have evidently been necessary to compress the work into one volume. Copious use has been made of small type in double columns in describing the works of voluminous authors, and some of the titles of books are dangerously abridged. The index of subjects at the end of the Catalogue will be found useful to many readers.

AT the meeting of the Historical section of the Academy of Sciences at Vienna, on February 17, Professor Mussafia read a paper on a metrical version of the book of the "Seven Wise Masters," in old Catalonian. It had been found in a manuscript miscellany in the library at Carpentras, and has hitherto been only cursorily referred to by Catalonian scholars. The language is a Provençal form of Catalonian, belonging, as Professor Mussafia conjectures, to the early half of the fourteenth century, and the discovery of the manuscript is especially important in a linguistic point of view, while the metrical form of the work presents many features of exceptional interest to the student of mediaeval poetry.

THE Augsburg *Allgemeine Zeitung* of February 25 gives an extract from the Leipzig Booksellers' Report for 1874, from which it appears that the number of works printed in Germany was the largest on record since 1849, and amounted to 12,000, including reprints, and maps of all kinds. During the war of 1870 and 1871 the number of publications scarcely exceeded 10,000, which was a great decrease on the average of the previous ten years. The last year exhibited a curious change in the relative numbers of works on the leading subjects of literature; thus, theology, which had hitherto stood at the head of the list, fell in 1874 to the third place, jurisprudence and education having both given occasion to the composition of a larger number of books.

MR. J. MEADOWS COWPER has in type for the Early English Text Society the whole of his edition of the "medytacions of þe soper of our lord Ihesu, and also of his passyoun, and eke of þe peynes of bys swete modyr, Mayden marye; þe whyche made in latyn, Bonaventure Cardynall." Of this Early English treatise only two manuscript copies are known; and as they both occur

at the end of the only two known copies of Robert of Brunne's *Handlyng Synne* (which Mr. Furnivall has edited), the *Medytacyns* are assumed to have been written by Robert of Brunne too. Their dialect and turn of phrase are judged by Mr. Kington Oliphant to be Brunne's. Mr. Cowper will finish his text before he leaves England early in March for a long stay in Lima; and the book will form one of the second issue of the Early English Text Society. Its first issue—of two books for 1875, and three in arrear for the Extra Series of 1874—is now in Mr. Trübner's hands for distribution to members.

On March 20 next Henrik Ibsen will celebrate the twenty-five years' jubilee of his literary life; it being exactly a quarter of a century since the publication of his first play, *Catalina*. His third drama, *Fru Inger til Østråt*, which has never been acted, will be performed that evening at Christiania, and *Haermaendene paa Helgeland* at Copenhagen, and on the same day will appear in Copenhagen a new and revised edition of some of his earlier writings, including *Catalina*, which has become a great rarity. It is understood that he has written a preface to this drama which throws important light on his poetic theories and development.

*Naer og Ejern* for February 14 contains a new poem by Hans Christian Andersen, singing the praises of the city of Copenhagen with that truly Danish enthusiasm that a world-wide reputation has not been able to extinguish.

*Ny Illustreret Tidende* for February 14 contains a portrait and a biography by the editor, Hr. K. A. Winter-Hjelm, of Mr. Edmund Gosse, whose efforts "to further among his countrymen the knowledge of what is best" in modern Scandinavian literature are very gracefully recognised.

THE favourite Norwegian actor, J. W. N. Wolf, died at Christiania on the 7th ult. He was born in 1825. Another prominent Norseman, Halvor Hansen, an active worker in the organisation of public schools, and a writer on education, died on the 4th ult., at the age of sixty.

In *Fraser* Mr. Carlyle's articles on the History of the Kings of Norway are rather hurriedly concluded. H. H. S. has a very sympathetic article on Sterndale Bennett's place in music, as the last representative of the purely intellectual school, whose instrumental pieces, like Mozart's, "mean" nothing, whose disinterested pursuit of perfection, as apart from suggestion or passion, will give him an immortality like that of Miss Austen or Horace (H. H. S. puts the two names too far apart to suggest that they are of equal rank) in literature.

In *Macmillan* Mr. Pattison has an interesting article on Milton, mainly dealing with Keble's theory that Milton "long choosing and beginning late," must have been a poet of the second order, of a lower order than Scott, for instance. Mr. Fleay in his article on Shakspere's sonnets, makes out a plausible case for a theory that the first 125 are continuous poems addressed to Southampton in 1596, and mainly taken up with apologies for writing plays instead of poems, and with a rivalry with Nash. If the theory bears examination, it would not exclude the profounder interpretation suggested by Mr. Richard Simpson in the *North British Review*. Mr. Palgrave begins an interesting story of Nejd: the scene opens in a little mud town with gardens round it and within, whose inhabitants seem still more dependent on their flocks than on agriculture.

In the *Cornhill* there is a charming gossiping article on the disposal of the dead; a very spirited one on the siege of Florence by Clement VII.; a very empty one on Topham Beauclerk, by the author of the dull article on Bennet Langton; an astronomical article on the Sun's surroundings, whence we learn that the nearer the sun is the smaller he is, and the sooner he will burn out;

also a laudatory article on Shelley, from which we learn nothing. In the instalment of "Miss Angel" the fair Kaufmann finally loses Reynolds, but makes little progress towards her final fate of marrying Antonio Zucchi, who by most accounts treated her rather ill, though Miss Thackeray treats him well.

*Vers de société* seem to be the *spécialité* of the *Saturday Journal*. Beside Mr. Walter Bryce, we have a new name to us, John Farnie, with two very light ballads. "A Popular Error" is the best in refutation of the old proverb about the course of true love.

In the *Gentleman's Magazine* Mr. Francillon has a very remarkable paper on the Physiology of Authorship. He begins by observing that a family of talent ends in a man of genius; he points out that most men of genius stimulate their brains by more or less deranging their digestions; that Balzac, who carried that system to an extreme, had twenty years of full work at his best, against the twelve of Scott, who lived a very healthy life; and suggests that Goethe's hour of inspiration was the theatre, though the morning was his hour of production; so that he is no exception to the rule that the Muse only comes by night. He has also some interesting observations on indolence as an inseparable, or almost inseparable, accident of the imaginative temperament.

In the *Contemporary Review* Mr. Matthew Arnold, after giving sketch of the history of the canon of the Old and New Testaments surprisingly like Mr. Baring Gould in his lectures *ad clerum*, comes to the rescue of the author of *Supernatural Religion*, like Apollo to the rescue of a Trojan chief; but rebukes him gently for spending a volume and a half on a position which he had stated in a sentence and proved in a paragraph. "The record of the life of Christ, when we first get it, has passed through at least half a century or more of oral tradition, and through more than one written account." After establishing the superiority of the Fourth Gospel, he looks forward to releasing the reader "from a kind of disquisition always trying to get itself rated above its real importance, and to interest us beyond our real needs." "Don't go too far in your books and overgrasp yourself. Alas! you have no time left to peruse your diary, to read over the Greek and Roman history; come, don't flatter and deceive yourself; look to the main chance, to the end and design of reading, and mind life more than notion. I say, if you have a kindness for your person, drive at the practice, and help yourself, for that is in your own power. What would Marcus Aurelius have said if he could have seen the lists of references in *Supernatural Religion*?" Mr. Littledale maintains, in opposition to Dean Stanley, that the ceremonial dress of the Eastern and Western clergy is an adaptation, not of Roman official costume, but of the Sunday dress of Syrian peasants; that in the West for time this got Latinised, but that after the ninth century, under Byzantine influence, the Oriental type reasserted itself; and that in the so-called Basilican arrangement the celebrant cannot be seen by the lay congregation whom he faces, and that the object of the arrangement is to let the clergy in the apse see him. From Professor Huxley's article on "The Scientific Results of the *Challenger Expedition*" we learn that though most of the Globigerinae which make the chalk sand seem to live and die near the surface, after all we may hope that the red clay which forms the bottom of the very deepest parts may be composed of the non-calcareous portions of their bodies.

In the *Fortnightly Review* Mr. Cliffe Leslie reviews Maine's *Early History of Institutions* with enthusiasm, only qualified by a suspicion that actual courts had more to do with the development of Irish law than Sir Henry Maine seems to allow. Mr. Tollemache's article on Mr.

Charles Austin is written to refute the saying that he forsook Benthamism, having loved this present world. Apparently his retirement was due to broken health (a natural result of a delicate constitution, immense work, and a cheerless creed), not to the temper of the rich fool in the parable. The account of such of his opinions as Mr. Tollemache thinks fit for publication is very instructive. He said of the late Mr. Mill, whose later views he did not share: "John Mill is very like this melon. There is a great spot in him just as there is in the melon, and just as the melon owes all its richness to the spot, so it is with John Mill also." Mr. Tollemache concludes as follows: "I am weighing my words when I say, as William III. said on the death of Tillotson, 'I have lost the best friend I ever had, and the best man I ever knew.'" Mr. Leslie Stephen's "Study of William Law" is surprisingly friendly in tone. Mr. Corrance is a practical agriculturist, who thinks Blackstone is an historical authority, whence he deduces the following answer to the land question: let the life owner be restored to the full freedom of allodial property.

#### NOTES OF TRAVEL.

If zeal and industry on the part of the officers of the Arctic Expedition can ensure valuable scientific results, they certainly will not be wanting. But the long delays in settling the appointments, and the dilatoriness of the Admiralty in every matter connected with the work, have materially and very seriously curtailed the time that is left for necessary preparations. Commander Markham and Lieutenants Archer, Giffard, and Fulford, are going through a course of instruction in magnetism with a view to a complete series of magnetic observations in both ships. Lieutenants Beaumont and Rawson will take charge of the pendulum observations. But these will be very difficult and impracticable unless land is accessible to the observers whereon to do their work. Special observations for clock rate are indispensable, and the whole operation is very delicate, the quantity sought being small, and a very slight inaccuracy vitiating the results. At the same time those results, if obtained, are extremely important. Lieutenants Parr and May are working at the Observatory at Greenwich, and will have charge of an altazimuth, astronomical telescopes, transit instruments, and spectroscope. Lieutenant Aldrich will undertake the photographic work. Those who stay at home must, however, remember that observations in the Arctic regions are excessively difficult, that the service is one entailing great sufferings and hardships, and with the certainty that everything that can possibly be done will be achieved, all practicable success may be certainly anticipated.

THE valuable geographical results of Lieutenant Cameron's exploration, including an examination of the southern half of Lake Tanganyika, will be communicated to the Geographical Society at the meeting next Monday. But the results already secured by this young officer are not merely geographical. He has made a valuable botanical collection, which is now in Dr. Hooker's hands. Unfortunately it was damaged by water on the journey to the coast; but 101 specimens are fit for preservation, of which twelve are entirely new to science. It is probable that a short notice of the collection will be communicated to the Linnean Society for publication. Dr. Hooker was surprised at Lieutenant Cameron having been able to do so much, for if the collection had escaped soaking it would have been a very fine one. As it is, it is extremely interesting, independently of the flora to which it belongs being otherwise utterly unknown. Lieutenant Cameron also made a geological collection, which arrived safely, and which will be placed in the hands of Mr. Prestwich. Both as regards his diligence in collecting scientific information, and his work as

a geographical explorer, Lieutenant Cameron has already won a distinguished position; and if, as we hope, he succeeds in overcoming the serious difficulties of an advance into an unknown country, we may confidently anticipate most valuable results from him.

CAPTAIN Moresby's paper read before the Royal Geographical Society on the evening of February 22 was an important one, as it afforded details of a new route between Australia and China, which lies to the west instead of to the east of the Louisiade Archipelago, and is shorter than the present line of communication by 300 miles. Captain Moresby also surveyed the eastern extremity of New Guinea, and found it terminated in a fork, and not in a point, as previously supposed. Several good harbours were here found to exist, and a running survey was made of the unknown portion of the north-eastern coast—thus, in Captain Moresby's words, completing the examination of the only remaining strip of unknown coast-line in the habitable globe. Another paper on this interesting subject will be read before the Colonial Institute on the 18th instant, his Grace the Duke of Manchester being in the Chair.

A RAILWAY is in course of construction which shall cross the Abruzzi and connect the Mediterranean and Adriatic seas. The portion from Pescara to Sulmona is already finished, but beyond the latter point it is not yet decided whether the new line shall go by way of Avezzano, down the Subiaco valley, and past Rivoli to Rome, or incline more to the south, and join the Rome and Naples line at Ceprano, from which point a branch line would run to Gaeta.

THE state of affairs in Kokan during the past year has been most unsettled. The unruliness of the Kipchaks and Kara-Khingiz has culminated in two plots against the life of Khuduyar-Khan; and though both of these fell through, they had the effect of making the Khan suspicious of all around him. A faithful black slave watched his door day and night, and had orders to admit no one without the Khan's permission, while, through a rich merchant named Mir-Alim, the Khan was supplied with frequent loans, and a vigilant system of espionage was organised throughout the Khanate. Since then two fresh risings have taken place: one under Mamyr-Betcha, a native of Andijan, who in 1873 fled from Kokanese territory to endeavour to stir up the Kirghiz under the sway of the Amir of Kashgar and of Russia, but who met with no success, and was eventually defeated and captured; and the other under Musulman-Kul, a relative of a former governor of Kokan, who at the head of 10,000 men invaded the Khanate and made himself master of Kazan (about forty miles north of the Syr Daria), but was soon routed by two of the Khan's most trusted generals. A third and feeble attempt ended equally disastrously, and the civil war of 1874 was thus terminated; but the utter corruption and oppression prevalent throughout the Khanate make it impossible (according to the Russian journals) for the present state of affairs to last.

AMONG the various national schemes which are at present engaging the attention of Garibaldi, is one for making Fiumicino the port of Rome. He visited the place on February 11 in company with Captain Baccarino, chief of the Hydrographic Department, on board the Welby Company's steamer *Tevere*. A depth of upwards of five fathoms was proved at rather more than a thousand yards from the shore, and further examination appears to have convinced him that the creation of the port involved no serious difficulties. Mr. H. Garth, a civil engineer, took soundings within a radius of 500 yards, and was equally persuaded of the feasibility of the project and of its small cost. The idea has always been a favourite one with Prince Torlonia, and that wealthy nobleman has now conceived the plan of turning the Lake of Trajan

into an interior basin of the proposed harbour. Fiumicino will thus become the chief port for the import coal trade of Italy (at least as far as the central portion of the peninsula is concerned), and from ten to twelve francs per ton on the present cost will be saved by the quicker route, while an active return trade in porcelain clay may be anticipated to develop.

HERR HILDEBRANDT, a German of scientific attainments, has just communicated to the Berlin Geographical Society an account of his recent travels in the East. He visited the ports of Eastern Arabia and Aden, and then, crossing over to Abyssinia, made some interesting researches on the origin of the extensive salt deposits on the plains of Regad. He then journeyed to the south and discovered a volcano called Oerteale, and ascended to the very edge of the crater. If not the first discoverer of an African volcano, as he would claim to be, he is, at all events, the first traveller who has examined one so closely.

THE German papers announce that the Khedive has authorised Dr. Schweinfurth to establish a Geographical Society for Egypt, which may serve as an organ for the encouragement and prosecution of all expeditions and discoveries in the southern parts of the Egyptian territories. The great object of the new association is to promote the extension of African exploration, and the opening of new channels of commerce, and considered from these points of view the projected organisation of the society can scarcely fail to exert a very important influence on the material prosperity of the country, and still more on the development of geographical and ethnological enquiry.

THE *Cologne Gazette* announces that the Grand Duke of Oldenburg had, according to the most recent communications, successfully effected his expedition to the Great Oasis of Western Egypt, and had thus achieved an exploit which few Europeans have attempted. The Duke was accompanied by Professor Brugsch-Bey, Dr. Lüttge, of Berlin, and several officers who had served in the late Franco-German war, and he carried with him forty camels, attended by an equal number of men of the tribe Beni-Wassal, under the leadership of their Scheik. After four and a half days' march over the Libyan desert they had reached the main station, El Khargeh, where Dr. Brugsch made a careful examination of the ruins belonging to the times of the Pharaohs and to the later periods of the Roman occupation; and as he is the first Egyptologist who has visited these interesting sites of Nubian and Roman supremacy, the result of his investigations is especially interesting, and cannot fail to throw new light on the question of the ancient history of the country. Dr. Brugsch was fortunate enough to collect a large number of inscriptions, and he has also, he believes, been able to prove beyond question that the great Temple of Hibe belongs to the age of Darius I. of Persia, whilst the smaller Temple of Nadurah is to be referred to the time of Antoninus. It is understood that the results of this highly interesting African expedition will be published in the form of a special work on the return of the Grand Duke to Germany.

#### OXFORD LETTER.

Queen's College : March 1, 1875.

Lent seems to cast a shadow over book-making as well as over dinner-parties; at any rate our literary world has been taking a holiday for the last two or three weeks. The holiday, however, is not quite undeserved, and has been more than compensated by what the earlier part of the term brought us. Two such books as Sir H. Maine's *Early History of Institutions*, and the Rector of Lincoln's *Isaac Casaubon* are enough for one season. Sir H. Maine's work is a reprint of the lectures he delivered in Oxford as Professor of

Jurisprudence, and is based upon researches into the Breton law; but it would be impertinent for me to say more about it here. *The Life of Isaac Casaubon* has an immediate interest beyond that of a mere biography. In his chapter on Casaubon's visit to Oxford, Mr. Pattison holds up before our eyes a picture of the Oxford of to-day, and the picture is so noteworthy and disheartening that only one whose voice is as authoritative on such matters as the Rector of Lincoln's could persuade us of its truth. "We find," he says, "a school where much activity prevails in the routine instruction, and where the time and force of the resident instructors is much consumed in the formalities of official duty and the management of their affairs. Of any special interest in science, learning, or the highest culture, there is no trace. . . . The ecclesiastical interest absorbs or overwhelms every other. . . . The University thus shows itself as an intimate member and organ of the national life, taking its full share in all the party-feeling, passion, prejudice, religious sentiment which were current in the English nation, but wholly destitute of any power to vivify, to correct, to instruct, to enlighten." To prevent any mistake as to his meaning, Mr. Pattison tells us that these "old and well-established features of the place" make up a character which was not only "imprinted upon it before the Reformation," but "belongs to it still, in spite of many superficial changes, as it did in the time of James I." The significance of these words is unmistakable, and they will have to be weighed whenever a scheme of University reform is brought forward.

This question of reform is naturally one which still occupies a large share of attention. The explicit declaration of the Prime Minister could not fail to excite hopes in one quarter, fears in another. A small and select meeting of a private character was convened at the Deanery, and the Dean was requested to inform the Government that the Liberal party in Oxford would make no objection to the appointment of a Commission to enquire into University Reform. The Rev. J. W. Burdon has been seizing the opportunity to urge upon us the claims of "theological learning." He has reprinted some letters which appeared in the *Undergraduates' Journal* under the title of "A Plea for the Study of Divinity in Oxford." Whatever may be thought of single statements, few will probably be found to subscribe to the pamphlet as a whole. He picks out three blots in our present University system—the reduced number of clerical fellowships, the subordinate position assigned to divinity, and non-resident fellowships, and to the latter in conjunction with combined lectures he attributes "the decay of the tutorial system." Many, doubtless, will join in his wish to see a good school of Theology established here, though few will agree with his definition of the study. It is not fair, however, that the claims of theology should be urged at the expense of philology and natural science, which Mr. Burdon assails somewhat vehemently, and we must protest against his assertion that unbelief is insinuated, much less taught, by college lecturers. Such an opinion may be hazarded by newspaper writers or religious controversialists, but it surely ought not to be endorsed by an Oxford resident.

It is, however, round Dr. Appleton's articles and letters on the Endowment of Research and the Disendowment of Education that controversy is hottest, and his opponents are very busy in trying to find arguments against them. The latest started is that some great discoveries have been made without endowment, and that consequently the endowment of research is either useless or mischievous. This is like saying that because Professor Fawcett is blind, all political economists should dispense with sight. If a good result has been achieved in spite of difficulties, we might have expected a better one had those difficulties not been in the way; and where endowments already exist it is hard to see why we should not

make use of them. In connexion with this subject, I may mention that a proposal will probably soon be made to found a Professorship of Chinese in this University. Those who have given any attention to the science of language know well how valuable such professorship would be, while from a missionary point of view fit provision for the study of so important a speech is much needed. It may be added, too, that a large number of native students from the Celestial Empire, following the lead of Japan, may before long be expected here. We have at present in this country one of the profoundest Chinese scholars in the world, whose attainments gained him the rare distinction of Stanislas Julien's praise. Should the scheme for the foundation of the chair take definite shape we cannot doubt that the University will meet it in a liberal spirit. Only last week Convocation voted 105/- for the purpose of buying the geological collections of the late Professor Phillips, which contain specimens of great value from the Carboniferous and Oolite beds of Yorkshire.

Another edition of Professor Max Müller's Lectures has been called for and will soon be forthcoming. Just before leaving for Rome, the Professor gave a most interesting and suggestive lecture on "Chronology as applied to the Development of Language." It was a criticism of the attempt of Curtius to map out the history of Aryan speech into seven distinct periods. Professor Max Müller showed how impossible such an attempt must be; all the philologist can do is to determine three overlapping stages of juxtaposition, agglutination, and inflection. The main point of the lecture was that no language is purely inflectional, agglutinative or isolating, whatever its chief characteristic features may be, and that the assertion that every rational analysis of inflection had proved it to have been the result of a previous agglutination is not to be applied to inflection generally, but only to those instances of it which have been successfully analysed.

The Clarendon Press has not been idle of late. One of its most recent productions is a translation of Von Ranke's *History of England*, which has been made by resident members of the University under the superintendence of Mr. Kitchin and Mr. Bonse. Matriculation and candidature for honours do not always imply a knowledge of German, and there are many who will be grateful for having the famous German historian presented to them in an English dress. If the study of the modern languages, however, is still somewhat backward among us, there are increasing signs of a more intelligent study of the dead ones. Since my last letter, a new edition of Messrs. Sargent and Dallin's *Materials and Models for Latin Prose Composition* has appeared, which differs not only from the first edition, but also from all preceding attempts to instruct our youth in the art of writing like Cicero. Extracts from our standard authors have been classified under five heads, and references given in each case to parallel passages in Greek and Latin writers. It is something to be made to feel that Latin composition is no mechanical exercise, but that the language of Plato and Livy ought to be as real and living to us as the language of Gibbon, of Renan, or of Goethe.

I have little news to give of the Bodleian this term. If the nation is happy whose annals are scanty, this evidence of quiet work is no cause for regret. I must not forget to add, however, that a MS. of the Persian writer Khardisi has been sent to Professor Dorn, and that M. Neubauer's edition of Ab-ul-Walid's Dictionary is almost completed. He is now only waiting for two MSS. from St. Petersburg which belonged to the collection of Dr. Firkowitz, a Crimean rabbi, who died about a year ago. Meanwhile the Curators of the Library are occupied in procuring plans and estimates for enclosing and fitting up the Pig-market, or Proscholium as it is more euphemistically called, as a fire-proof receptacle for the MSS. and other valuables under their charge. If the

scheme can be successfully carried out, the advocates of the proposal to transport the Library to the centre of the Parks will lose one of their most telling arguments.

A. H. SAYCE.

#### SELECTED BOOKS.

##### General Literature.

**LAISNE DE LA SALLE.** Croyances et légendes du centre de la France. Avec une préface de George Sand. Paris : Chaix. 12 fr.

**LA VIE DE LA SAINTE VIERGE MARIE** en vingt gravures sur bois, par Albert Durer, Nuremberg, Anno 1511. Décrite en vers latins par Chelidoni. Reproduction, avec une introduction de Ch. Ruelens. Bruxelles : Mugardus. 25 fr.

**ROELFS, G.** Quer durch Africa. Reise vom Mittelmeer nach dem Tschadsee u. zum Golt v. Guinea. 2. Thl. Leipzig : Brockhaus. 7 M.

##### History.

**FITZMAURICE, Lord Edmond.** William, Earl of Shelburne, afterwards first Marquess of Lansdowne. His Life, with Extracts from his Papers and Correspondence. Vol. I. 1737-1766. Macmillan. 12s.

**MALLESON, G. B.** Studies from Genoese History. Longmans. 10s. 6d.

**SATHAS, C.** Deux lettres inédites de l'empereur Michel Ducne Parapinacé à Robert Guiscard, rédigées par Michel Peillus. Paris : Maisonneuve.

##### Physical Science and Philosophy.

**LEHRNIZ, G. W.** Philosophische Schriften. Hrsg. v. C. J. Gerhardt. 1. Bd. Berlin : Weidmann. 14 M.

**M'INTOSH, W. C.** The Marine Invertebrates and Fishes of St. Andrew's. Edinburgh : Black. 21s.

**PRAETWICH, J.** The Past and the Future of Geology. An Inaugural Lecture. Macmillan. 2s.

##### Philosophy.

**LEVY, J.** Neuhebräisches u. chaldäisches Wörterbuch üb. die Talmudim u. Midraschim. 1. Lfg. Leipzig : Brockhaus. 6 M.

**RENOUF, P. Le Page.** An Elementary Manual of the Egyptian Language. Bagster. 7s. 6d.

**SAYCE, A. H.** An Elementary Grammar and Reading Book of the Assyrian Language. Bagster. 7s. 6d.

#### CORRESPONDENCE.

##### IRISH TEXTS.

Inismay Glebe, Stonyford : March 1, 1875.

I beg to say that it was not by an "omission," much less a "strange" one, that I did not mention the Irish Texts which are in course of production by the Royal Irish Academy. I had in view societies all the members of which obtain the Irish Texts printed by their means. The noble works issued by the Academy are confined to those who can afford the large price necessarily charged for facsimile reproductions of Irish Texts. The members of the Academy do not get them as such. The *Felire of Oengus* when it appears will be the only exception to this rule, and I trust it may be followed by other works of the same class. I give all honour to the Royal Irish Academy for the noble work it is doing, but its "Irish Texts" are within the reach only of a few, comparatively speaking, and could not meet the wants of those who were endeavouring to get up a new "Irish Text Society," and to such it was that I addressed my observations.

JAMES GRAVES, A.B.,  
Member of the Royal Irish Academy.

##### "WHAT."

3 St. George's Square, N.W. : March 1, 1875.

How many of your readers have asked themselves what part of speech *what* is, in such a sentence as "What with the piano jingling next door, and what with the baby screaming at home, I can not work!" You cannot put the *what* before one adverb-clause, but must say, "With my sprained ankle, you can't expect me to run a race." You can, however, leave out the *what* in the double adverb-clause. Does then this *what* mean *partly*, or is it introduced merely for emphasis? Historically, it means "partly :" see the writer called Robert of Gloucester, just before 1300 A.D.:-

"So that moor than syx thousand of the Saxon aslawe were,  
*Wat* aslawe, *wat* adreynt" [slain, drowned].  
(*Chronicle*, p. 170, in Richardson.)

"What for eye [awe], what for love, non him ne withsede."

(*Life of Becket*, p. 16, l. 337 [Stratmann].)

But in our present usage, *what* certainly gives emphasis to the adverbs of cause following it. The meaning of "partly" is seen also in "somewhat," *what* having been formerly used as a noun = "thing," as Dr. Morris has shown. Dr. Abbott's second explanation of this use of *what*, in his *How to Parse*, is therefore right.

F. J. FURNIVALL.

DR. COOKE'S "REPORT ON THE GUMS, RESINS, ETC., IN THE INDIA MUSEUM."

Acton : Feb. 27, 1875.

The Botanical Notes in the ACADEMY are always so carefully written that I am all the more solicitous to be allowed to point out the seeming injustice inadvertently done to Dr. M. C. Cooke, of the India Museum, in the short paragraph in which you have to-day criticised his *Report on the Gums, Resins, Oleo-Resins, and Resinous Products in the India Museum*. The scope and purpose of Dr. Cooke's Report are altogether missed. It is not a botanical treatise printed for general circulation, but expressly a compilation prepared for our Forest officers in India, as a basis for the correction and verification of the published information on a class of Indian products more obscured by authorised errors regarding them than perhaps any other class excepting drugs. An exhaustive list of native names—in which the spelling of the authorities using them is scrupulously followed—is furnished in order that they may be attested on the spot by gentlemen who at once are trained botanists and possess a knowledge of Indian local names of plants and vegetable products equalled only by our missionaries. In this way it is hoped to ascertain for a certainty whether the products known under the several native names are accurately referred to their reputed botanical sources, and what are the sources of those, the sources of which are at present unknown. It is, therefore, wholly to misconceive the aim and object of Dr. Cooke's Report—and calculated to injure him as a Government official—to say of it, without explanation "that it is a compilation," that "no system of nomenclature is followed," and that "obsolete names are employed." All this is quite true, but all this is just what was required of Dr. Cooke by those who have to use his Report. It is further said that "the extracts seem to have been made at random." I can only say that, having devoted myself for twenty years to the identification of Indian and Eastern vegetable products, and the obscure study of the cloud of writers on them, I find Dr. Cooke's extracts most pertinent and suggestive. To all practical students of Indian gums and resins the compilation will prove an invaluable handbook of research. It is to be regretted that Dr. Cooke has overlooked Brandis's *Forest Flora*, "containing," as you justly say, "much original information," which, moreover, may be implicitly relied on; Dr. Brandis's accuracy being always as conspicuous as it is rare.

GEORGE BIRDWOOD, M.D.

#### THE Utrecht Psalter.

Clifton : March 1, 1875.

In calling the attention of your readers again to the Utrecht Psalter, I will confine my remarks for the present to a single point. Anything that tends to throw any light on the date of its execution must be interesting both to antiquarians and to churchmen. As far as I know, only two opinions have been expressed as to the point of priority in time of the handwriting and of the drawings, and the general current of opinion has run in favour of the theory which places the drawings entirely after the handwriting at whatever interval of time. But there are many considerations which lead, as appears to me, irresistibly to the conclusion that they were exe-

[MARCH 6, 1875.]

cuted simultaneously—that is to say, that the scribe and the artist were at work together, and that the artist was sometimes, though not often, in advance of the scribe.

As the first evidence for this I will take folio 77A of the photogram, premising that I have not seen the original, and that for my present purpose the copy is quite as good as the original.

Folio 77A contains the last twelve and a half verses of the 135th Psalm (E.V. 136th), followed by a drawing which is a little below the middle of the page and which refers, as all the drawings do, to the psalm immediately following it, of which Psalm 136 (E.V. 137) the page holds seven and a half verses. This drawing, in common with many others which follow, but with very few indeed of those that precede the 118th Psalm, overlaps the text of the Psalm on the upper part of the page and trenches very closely on the Psalm below it. It is one of many instances, therefore, which supply evidence as to the priority of the MS. or the drawing. Now anyone who has gone over the Psalter with any care will have observed that the scribe very seldom resorts to contractions, except under compulsion, or what appeared to him to be compulsion—except in such words as *Deus, Dominus, Spiritus, &c.*, to which must be added *quoniam*, which is variously written *qm̄* and *qñm̄*, and sometimes, though rarely, at full length. For example, in the whole of that part of the 118th Psalm which precedes the last page, of which I shall have more to say presently, there are only thirty-five contractions, if I have counted them rightly, twenty-five of which are omissions of the final (*m*) at the end of a word and of a line. This I call compulsory, as it would have made an awkward division of such a word as *templum*, for instance, to write *tempu* at the end of one line and *m* at the beginning of the next. Of the remaining ten, three more have a right to be considered in the same light as occurring in the same line and designed to prevent such a separation as would have occurred by writing *templ* in one line and *um* in the next. Of the remaining seven, three are contractions of the same kind occurring in the middle of a line, such as *tēpore* for *tempore*, and are most of them evidently resorted to to save the last line of a verse having but one or two letters in it. This occurs on 69A, where there is also another, *sūoblitus*, intended to save the syllable *us* from occupying a line by itself. Three others are not so clearly reducible to the same head, as there was no absolute necessity for them, and the remaining one is in the word *justificationib*; which is written for *justificationibus*, which was adopted for precisely the same reason, to save dividing the word *tuis* at the end of a verse into two lines, or leaving a blank space long enough for seventeen or eighteen letters. In writing the 118th Psalm the scribe was not fettered by want of space, for there are no drawings excepting at the beginning of each psalm. The question arises whether he was so fettered when he wrote the last half of Psalm 135. I have no doubt that he was so fettered, and for this reason:—In the lower part of the page where he was quite free to write as he pleased, there is not one contraction of any kind, excepting in the word *DNI*, for *Domini*, which is never written in any other way, while on the upper part of the page there are as many as thirteen contractions, omitting to count instances of *qm̄* for *quoniam*. Some of these may be dismissed because they come under the head of compulsion, such as *aēnū* at the end of a line. Others are of various kinds, such as twice over, *aēnū* for *aeternum*, *nī* for *nostri*, *ei* for *eius*, while the last line of the last verse is written in the following remarkable manner, NORŪQMINATNŪMISIRI, and the remaining portion of the Psalm *cordia ejus* is altogether omitted. Now all this has of course to be accounted for. And I see no other reasonable account of the matter than this, that the drawing was already executed before the scribe had reached the page, very nearly but not quite room enough having been left for the Psalm to be inserted be-

fore it. If this had not been the case the scribe could easily have made his first column of fourteen instead of thirteen lines, in which case the second column, being also fourteen lines long, there would have been exactly room, and nothing to spare, for a third column of the same length to complete the Psalm without danger of omitting its final words, and without the necessity of contractions of a kind seldom resorted to. For it is impossible to conceive that he miscalculated the length of the Psalm so materially as the short column of thirteen lines would show that he did, if there was nothing to interfere with his arrangements. Whereas, he plainly wrote his thirteenth line as low as was possible on the page, just touching the picture, and, indeed, somewhat interfering with the long spears that are in the hands of the men on the left-hand side of the page; and after having done his best to get the whole Psalm in so as not to interfere with the rest of the drawing, the letters MISIRI just overlapping the head of one of the figures, he preferred omitting the well-known termination of the verse, which is the same with that of every verse in the Psalm, to encroaching on the sacred symbol of the hand of the Almighty, which is close under his last line.

I should consider this page alone to be conclusive of the argument that in one case, at least, the drawing preceded the manuscript; but I have referred to the 118th Psalm, and at the risk of being tedious I will show how it bears in the same direction.

I have already given an account of the small number of contractions in this Psalm when from the nature of the case the scribe had no conditions of space imposed upon him. But it so happens that on the last page of this Psalm there had previously been drawn the picture which illustrates the next Psalm, and that here, too, there was a little miscalculation as to the amount of room required. And accordingly, to avoid encroaching on the picture, there are no less than ten contractions in the last of the three columns, which occupy twenty-three lines each, one of them being the unusual contraction of *oñna* for *omnia*, and the other the not very common one of *N.* for *Non*. I could extend this argument if necessary by referring to many other pages which prove exactly the same. And I think it unnecessary to prove, what I think nobody will dispute, that the manuscript in most cases preceded the drawing; but I submit that I have said enough to prove that they were proceeding simultaneously.

If your readers are interested in the subject I shall have more to say hereafter.

NICHOLAS POCOCK.

P.S. I will only add that on folio 72A there is a unique instance of a contraction at the end of a verse in the middle of a line where there could be no necessity for it, excepting the very obvious one, that the insertion of the *M* in *SVORVM* instead of writing it *SVORV*, would have encroached upon the drawing.

*The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

#### APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, March 6, 3 p.m. Royal Institution: Professor W. K. Clifford on "The General Features of the History of Science," II.  
 " Crystal Palace: Bennett Concert.  
 " Saturday Popular Concert, St. James's Hall (Mdle. Krebs, Joachim).  
 MONDAY, March 8, 5 p.m. London Institution: Travers Course, II.  
 8 p.m. Medical: Anniversary.  
 " Monday Popular Concert, St. James's Hall.  
 8.30 p.m. Geographical.

TUESDAY, March 9, 3 p.m. Royal Institution: Mr. A. H. Garrod on "Animal Locomotion."

8 p.m. Anthropological Institute: Sir D. Gibb on "Ultra-Centenarian Longevity;" Rev. D. I. Heath on "Molecules and Potential Life."

" Civil Engineers. Photographic.  
 " Royal Albert Hall Concert (*Hymn of Praise and Stabat Mater*).

WEDNESDAY, Mar. 10, 3 p.m. Royal Literary Fund: Anniversary.  
 " Mdle. Krebs's Second Recital, St. James's Hall.

8 p.m. Archaeological Association.  
 " Geological Society of Arts, Graphic.

THURSDAY, Mar. 11, 3 p.m. Royal Institution: Professor Tyndall on "Electricity."  
 6.30 p.m. Royal Society Club.

7 p.m. London Institution.  
 8 p.m. Historical: Papers by Dr. Zerffi and Mr. J. P. Prendergast.  
 " Mathematical: Inventors' Institute.

" Mr. Coenen's Second Concert, St. George's Hall.

8.30 p.m. Royal Antiquaries.

FRIDAY, March 12, 7 p.m. Literary and Artistic.  
 8 p.m. New Shakspeare Society: Dr. Brinsley Nichols on "The Date of King John."  
 8.30 p.m. Astronomical: Quekett Club.  
 9 p.m. Royal Institution: Professor Abel on "Accidental Explosions."

#### SCIENCE.

*Graecus Venetus. Pentateuchi Proverbiorum Ruth Cantici Ecclesiastae Threnorum Danielis Versio Graeca. Ex uno Bibliothecae S. Marci codice nunc primum uno volumine comprehensam. . . . edidit Oscar Gebhardt. Praefatus est Franc. Delitzsch. (Lipsiae: Brockhaus, 1875.)*

GREEK and Hebrew scholars are alike indebted to Dr. O. Gebhardt for his beautiful and accurate edition of the Venetian Greek version of the Pentateuch, and some other portions of the Old Testament, the result of a long study of the *codex unicus* in the Library of St. Mark's. We will not dwell on the inaccuracies of the previous editions of Ammon and Villoison, which, owing in part only to the character of the writing, fail to satisfy even the most moderate critical standard, but rather occupy our space with the conclusions of the editor and his friend Dr. Delitzsch as to the age and authorship of this curious version. Dr. Gebhardt makes it clear that the translator was acquainted with and attached great weight to the "Book of Roots," by David Kimchi, also that he was a good Hebrew scholar, with a sense of the niceties of the language, and that he was a Jew, not a Christian, since he makes no attempt to harmonise the Old Testament text with the New Testament quotations. Still he must have been a man of independent character, for he does not scruple to render the name of God by ὁντωτής, ὁντουργός, or ὁντωτής, deriving it therefore from the Hifil or causative form of the verb. Dr. Gebhardt thinks he was a Karaite, but, as Dr. Delitzsch points out, there are not wanting passages opposed to the Karaite interpretation. Not the least remarkable feature in this translation, which aims like that of Aquila at extreme fidelity, is its erudite ingenuity in the formation or selection of words. Thus at the "Chaldee" word *Karb'lā*, Dan. iii. 21, the author recollects the name of the Persian bonnet in Herodotus and Aristophanes (*κυρβασία*); in Lam. i. 20 he renders *Khōmarmārū* by ἐκορφυγήθη-

*σαρ*, which occurs only once (the noun, of course, is commoner) in the Scholiast on the *Clouds*, v. 386. We may add his ἀλευός (cf. Soph. *Oed. Col.* 1664) for *dauwai*, Lam. i. 22, and ὁδάρπος (Eurip. *Bacchae* 592) for *r̄hūim*, Cant. i. 17, and many other renderings which will be found in the indexes.

The writing of the MS., the first part of which seems to be from the hand of the author, is that of the fourteenth or fifteenth century. But who is the author? Dr. Delitzsch has made out a good case for Elissaeus, a learned Jew of the fourteenth century, who resided at the court of Murad I., the conqueror of Adrianople (1361). The Greek learning of Elissaeus is guaranteed by the fact that Gemistus Pletho, the Platonist, one of the lights of the Renaissance, became his disciple. The liberality of his opinions by an epistle of Gennadius Scholarius, in which he is described as ὁ τῷ δοκεῖν μὲν Ἰωάννης, πολύθεος δέ. This agrees excellently with the extraordinary licence of the translation, which admits words so redolent of heathenism as ἔκάτη (Cant. vii. 3), ἐωσφόρος (Cant. vi. 10), μαινάς (Prov. vi. 26). Elissaeus, again, was accused by Gennadius of being a Zoroastrian, and the translator, too, would seem to have had Persian sympathies, since he has removed Esther from the five Megilloth, and substituted Daniel. Dr. Gebhardt's style of writing leaves nothing to be desired; prolegomena, notes, and indices enable the reader to gain a very complete acquaintance with this curious work, which has hardly yet received the attention it deserves.

T. K. CHEYNE.

#### MINOR SCIENTIFIC NOTICES.

*The Structure and Distribution of Coral Reefs.* By Charles Darwin, M.A., F.R.S., F.G.S. With three Plates. Second Edition, revised. (Smith, Elder, & Co.) It is now nearly forty years since Mr. Darwin, in a memorable paper read before the Geological Society of London, first sketched the outlines of his famous theory of Coral Reefs. The views originally advanced in that memoir were soon afterwards worked out in detail, and published in the shape of the well-known volume which formed the first part of the Geology of the Voyage of the *Beagle*. It is the second edition of this volume which is now in our hands. Mr. Darwin's admirable investigations on the structure of coral reefs, the theory which he philosophically deduced from those investigations, and the grand generalisations which flowed from his theory, are too well known to need more than a passing reference. By carefully comparing the different forms of reef one with another, he was enabled not only to classify them, but to establish a relation, previously unsuspected, between the several classes. Observations on the growth of the reef-building polypes had shown that their range in depth is confined within narrow limits; and coupling this fact with the hypothesis that certain areas of land are gradually sinking, Mr. Darwin was led to the construction of a theory which offered at once a simple and satisfactory explanation of all the observed phenomena. It has fallen to the lot of few men of science to see more of corals and coral reefs than Professor Dana has seen; and it is therefore instructive to hear how Mr. Darwin's theory is viewed by so competent a judge. "The theory of Darwin," says Professor Dana, "gave me, in my ocean journeys, not only light but delight, since facts found their places under it so readily, and derived from it so wide a bearing on the earth's

history." At the same time it was hardly to be expected that a theory of such originality as Mr. Darwin's should stand for more than three decades unassailed by hostile criticism; nor would this, perhaps, have been desirable, for a sound theory, like a reef-forming coral, flourishes best where the waves are strongest. Yet the only serious objections which have been urged against Mr. Darwin's views are those which were raised a few years ago by Professor Carl Semper. In a *Reisebericht* published in Siebold and Kölliker's *Zeitschrift*, and partly reproduced in an expanded form as an appendix to his popular lectures on the Philippine Islands, the Würzburg naturalist explained his views "im Gegensatz zur Darwin'schen Seukungstheorie." The publication of a new edition of Mr. Darwin's work has afforded its author an opportunity of replying to these strictures. At the same time Mr. Darwin has taken occasion to insert a number of new facts which lend themselves to the support of his theory, whilst he has revised the entire work, and almost rewritten some of the later chapters. The basis of evidence on which the theory rests is thus broadened, and the work in its present form is more than ever entitled to occupy the position which it has always held—that of our standard treatise on Coral Reefs.

*Trespassers: showing how the Inhabitants of Earth, Air, and Water are enabled to Trespass on Dominions not their own.* By the Rev. J. G. Wood, M.A., F.L.S., author of the "Illustrated Natural History," "Homes without Hands," &c. With numerous Illustrations. (Seeley, Jackson & Halliday.) The writings of Mr. J. G. Wood are so well known that it is scarcely necessary to say more than that this book is nicely got up, of the usual quality, and sure to be entertaining to a number of persons who would not study a more scientific treatise. The plan of the work is, indeed, the reverse of scientific, jumbling together the whale and the hippopotamus, the water beetle and the penguin, on the imaginary ground that they are "trespassers on dominions not their own." Notwithstanding this defect, the descriptions of the various creatures and their habits will be found very readable by young persons, and will help to extend taste for natural history.

In some cases a little more care would have been desirable. It is surely a mistake to suppose that the thick coat of whale's blubber protects the internal organs of the animal from the pressure of the water when it dives to great depths.

In another place Mr. Wood tells the old story of Goethe and the skull, claiming for him the discovery on which is based the whole modern knowledge of the skeleton and its homologues; the fact being, that although the idea of the skull being composed of modified vertebrae occurred first to the poet, it was independently originated by Oken, and published by him while Goethe was, as Huxley says, a "silent partner" in the thought. Mr. Wood does not seem aware that Huxley's investigations appear to "negative the hypothesis that the skull is in any sense a modification of vertebrae." But errors or inadvertencies of this description do not materially detract from the utility or probable popularity of works like the *Trespassers*, especially when, as in the present case, they have the advantage of good type, paper, and illustrations.

*Insects Abroad: being a Popular Account of Foreign Insects, their Structure, Habits, and Transformations.* By the Rev. J. G. Wood, M.A., F.L.S., author of "Insects at Home," "Homes without Hands," "Bible Animals," &c. Illustrated with 600 figures by E. A. Smith and J. B. Zwecker, engraved by G. A. Pearson. (Longmans.) Mr. Wood must have taken a great deal of trouble in the compilation of this interesting and useful book, which comprises descriptions of "860 insects, 600 of which have been figured," and "the illustrations and descriptions made from actual specimens." The author adds, that to

secure accuracy the engraver inspected the insects before touching the block on which they were drawn. The result is certainly of more than average merit in the representations, but we wish English engravers would come nearer to the French in delicacy of shading and elegance of composition. The woodcuts scattered abundantly through the letterpress are more effective than the page plates, most of which are damaged by an excess of monotonous shading all over the backgrounds.

As this work is intended for popular reading, Mr. Wood has avoided the hard words and technical descriptions which would only be intelligible to professed entomologists, and he has freely used the descriptions of Wallace, Bates, and other distinguished travellers to give vitality to his pages. He has likewise, as far as he could, explained the meanings of the generic and specific names which naturalists have given to the various objects. Like other classical scholars who try to explain the Greek and Latin put to this purpose, he has often to complain, and wishes that the names were always descriptive of some real characteristic of the creature, and not, as at present is often the case, nonsensical or unintelligible. Naturalists would do well to attend to such remonstrances, but the fact is names are usually wanted for identification before enough is known of the objects they are to designate; and attempts at descriptive appellations often fail, and are then worse than purely conventional titles. It is thus exceedingly common in Botany and Zoology to find generic names indicating a peculiarity not found in many, or in most, of the species ranged under it, though it happened to exist in the one first known. Looking over a work of this description with hundreds of illustrations, the most careless observer must be struck with the amazing varieties in the forms of insects, their diversities far surpassing what is found among mammals, birds, reptiles, or fishes, which two latter come nearest. Among the strangest will be noticed some of the gigantic beetles—the extremely odd "walking-sticks," like stems of plants on which they feed, the various leaf insects, which marvellously mimic, not only the general shape and colour of the leaves among which they perch, but copy minute details of markings, so that a botanist might be deceived, and the queer monstrosities of shape in various Homoptera, on one of which (*Phenax auricoma*, of Mexico), Mr. Wood remarks: "Any one unacquainted with entomology could hardly believe that it really was an insect, and not the creation of some fantastic manufacturer of sham insects. The general colour is pale green, but it has upon its head a crest of long, soft, silky, gold-coloured hair. The whole surface of the body is covered with a white downy secretion, which looks as if the insect had been hastily made from cotton wool. The long fibres that trail behind the insect are of similar material, and look very much as if they had been made of cotton wool loosely twisted by the hands." When we consider that the entire group of creeping, crawling, flying, and swimming objects, of all shapes and innumerable sizes, called insects, the majority undergoing strange transformations, are really connected together by certain structural peculiarities common to all, and distinguishing them, on the whole, pretty sharply from other groups, we are struck with the amazing plasticity of the type they represent. No other group suggests so strongly to the unenquiring observer the idea of a multitude of special creations, and yet in the hands of Wallace, Bates, and Darwin, they have been made to furnish some of the strongest evidences in favour of the development theory.

They also offer highly curious illustrations of instinct, frequently passing into something very like reason, as is especially the case with many of the ants so highly eulogised by Mr. Belt, who is disposed to place them among the most intelligent of animals, an opinion difficult to dispute when we find some of them bringing up other ants to be their servants, others burying their

dead, and many storing food for the winter, and, most wonderful of all, the agricultural ants (*Myrmica barbata*) preparing the ground and sowing the seed of a peculiar grass, which they cut down in due season and harvest the grain. If all this is instinct, it is much like reason; but among other insects there seems to be little or no power of varying action according to circumstances. Thus the *Philanthus coronatus*, "although so bold and active, and possessing a sting which is venomous enough to disable even the hive-bee, is curiously averse to using its sting except for the purpose of securing its prey. Mr. Smith found that he absolutely could not provoke the insects to use their stings, even though he held them in the bare hand." Although most of the instincts may be regarded as inherited aptitudes, which may have been slowly acquired in preceding generations, the wonder remains how the directive power is given to the minute brain, and how the germinal particles of the egg hand it down. We meet with the same wonder in larger creatures, but it is certainly very striking to note what complicated actions can be performed with the minutest quantities of matter.

In addition to its popular and readable qualities, Mr. Wood's work will be welcome to numerous families whose relatives in India, China, Australia, or elsewhere, send them home boxes of insects, as they will find most of them figured and described in its pages.

*British Marine Algae: being a Popular Account of the Seaweeds of Great Britain, their Collection, and Preservation.* Illustrated. By W. H. Grattan. (London: The "Bazaar" Office, 32 Wellington Street, Strand, 1874.) This little book contains within a compass of 230 pages a description of all the British seaweeds, terminated by a complete list divided into *Chlorospermeae*, *Melanospermeae*, and *Rhodospermeae*, or green, olive, and red seaweeds. Their microscopical details are described and sometimes figured, and their habitats are given. We learn that these flowers of the sea are not only beautiful, but often useful: thus in Ireland several varieties of seaweed are eaten, some of them make excellent pickle, and many varieties when burnt furnish ash, from which iodine and bromine are extracted. As an example of the subject-matter we may quote the following:—

"The genus *Zonaria* (from the Greek word for a girdle or zone) contains two curious species; one of which, *Zonaria parvula*, is found occasionally on various parts of our coast, its usual habitat being in rather deep water on the stony nullipores. Hence its rare appearance unless cast ashore after storms. Our illustration is from two fronds of the *Zonaria collaris*, or collar-like zonaria. This singular plant grows on rocks, to which it is attached by numerous woolly fibres, which spring from the under surface of the primary fronds. The secondary frond, or upper portion of the plant, as seen in the upper figure of our illustration, springs from the lower or procumbent frond, and is usually cup-shaped, slightly notched at intervals, and terminated with a border of fringe of delicate fibres."

A main feature of the book is a number of excellent representations of seaweeds shown on a black ground. The work will be found of interest to all those who contemplate a lengthy visit to the sea-side, and who are fond of natural history.

We have received the latest published number of Axel Blytt's work on the Botany of Norway, which bears the title *Norges Flora, eller Beskrivelser af de i Norge vildtvoksende Karplanter.* (Christiania, 1874.) This volume is, we find, a continuation of the work which appeared as far back as the year 1861, under the immediate direction of the late Professor M. N. Blytt, whose collected herbariums and drawings have been used by the present compiler. The work in its still unfinished state, and with no certain prospect of completion, is of comparatively little utility; but there can be no doubt that if the remaining numbers are carried out with the same methodical attention to important

classification and to the individualization of minute differences of character in varieties, as well as in more marked species, the work will prove an invaluable aid to the botanical traveller in Norway. The present number ends with the Carlineae under the head of the Compositae, which, like the other orders, is preceded by a concise but very clear definition of its prominent characters. The natural system is followed throughout in the mode of its arrangement; the printing is extremely good; and the descriptions, in accordance with Scandinavian custom, are put into the simple vernacular, with no further use of Latin or Latinised words than is absolutely necessary. We wish we could see this practice somewhat more closely followed in our botanical literature, where even the simplest manuals of instruction require the student to be a proficient in classical terminology before he can hope to master the very first steps towards a knowledge of botany.

*A History of British Birds.* By the late William Yarrell, V.P.L.S., F.Z.S. Fourth Edition. Revised by Alfred Newton, M.A., F.R.S., Professor of Zoology and Comparative Anatomy in the University of Cambridge, F.L.S., V.P.Z.S., &c. (Van Voorst. Part VIII., November, 1874.) The eighth part of this admirable work completes the first volume, and carries the subject as far as the Larks. No fresh edition of a scientific book has been prepared with more skill and care. It must have been a labour of love to Professor Newton, or he could not have done it so well. The only drawback to complete satisfaction has been the delay, but we hope that the editor has by this time collected enough material to be in advance of the printer, and that the remaining volumes will appear in reasonably quick succession.

It is found impossible to complete the work in three volumes, as originally intended, and a fourth is promised. Considering the value of the new matter introduced by Mr. Newton, subscribers will make no complaint on this account; but it is the more necessary that they should be relieved from anxiety concerning the period of completion, as they may be excused for thinking of themselves as well as of their heirs, executors, or assigns. The illustrations retain their well-known merit, and great pains have been taken to distinguish accidental visitants from real natives, as well to include all that can be ascertained to deserve the latter appellation. We also notice the introduction of many new facts and observations, so that to a great extent the book is a new one.

EDITOR.

#### SCIENCE NOTES.

##### METEOROLOGY.

*Measurement of Atmospheric Pressure.*—In the *Repertorium für Meteorologie*, vol. iii., Professor Wild has commenced a series of studies on Meteorological Instruments and Methods of Observation; and he has begun with the barometer, as being not only a very important instrument in itself, but as being indispensable as an auxiliary instrument to the air thermometer, the only thoroughly satisfactory apparatus for measuring temperature. The present paper, which may almost be described as a monograph of the subject, extends to 145 quarto pages, with three plates. It treats successively of the various forms of barometers, viz.:—1. Standard; 2. Ordinary high-class mercurial; 3. Aneroids; 4. Thermo-barometers; 5. Barographs. Professor Wild claims to have secured for the new standard barometer of the Central Physical Observatory of St. Petersburg, which is at the same time capable of being used as a manometer for physical experiments, an accuracy of  $\pm 0.01$  mm. (0.0004 in.), and he calls on all central meteorological institutes to provide for themselves, if they do not already possess such, *absolute standard barometers* independent of any comparison with other barometers.

He objects *in toto* to Fortin's standards, on the ground that the reading in the cistern is taken from the adjustment of a point to touch the surface of the mercury, while the reading at the top of the column is taken from the coincidence of a line with the tangent to the meniscus of mercury. These are totally dissimilar observations, and minute accuracy is impossible with them. On this account he insists on the readings being taken in the same way at each end of the scale, that is, in other words, on the employment of syphon barometers. The accuracy of most barometers tested by him has been within  $\pm 0.004$  in.

As regards aneroids the definite opinion expressed is that in the present state of their manufacture and of our knowledge of the action of elasticity, they cannot replace good mercurial barometers.

Professor Wild considers that well verified thermo-barometers (boiling-point thermometers), by Geissler, afford an accuracy of  $\pm 0.003$  in., and so are equivalent to ordinary good mercurial barometers.

Lastly, he considers that the best forms of barographs, electrical or photographic, will give as correct a record of pressure as eye readings of the barometer, and so only require to be checked occasionally by the latter.

We may, perhaps, remark that the degree of accuracy demanded by Professor Wild is beyond that required by ordinary observation.

*Progress of Geographical Meteorology.*—In Behm's *Geographisches Jahrbuch* (Gotha: Perthes), Dr. Hann, who has paid more attention to the investigation of the climate of distant regions, especially in the southern hemisphere, than any one else, has begun the laudable practice of publishing a yearly Report on the Progress of Geographical Meteorology. The first report, which appeared last year in the third volume of the *Jahrbuch*, consisted mainly of a summary of the different existing meteorological organisations on the globe. The present, being the second report, contains in forty-five pages a careful summary of all the important contributions to this branch of the science which appeared in the years 1872-3. We have not space even to hint at the principal works which are mentioned. One, however, of special interest to Londoners is by Dove on the results of a comparison of the temperatures obtained during twenty-nine years at Chiswick and at Greenwich, which shows that these two stations give very concordant results for the abnormal variations of temperature, but that as regards the mean temperature, taken on the average of nearly fifty years, there are noticeable differences, tending to indicate how unsafe it is to reason about the change of climate of large cities from the comparison of ancient with modern thermometric records, taken probably under very different circumstances.

*Distribution of Pressure, Wind, and Rain.*—Dr. A. Wojeikof, formerly secretary of the Meteorological Committee of the Russian Geographical Society, has published a very elaborate discussion of the above subject as *Ergänzung-heft* No. 38 to *Petermann's Mittheilungen*. (The paper may also be procured separately). It is now fourteen years since the same journal contained a similar paper, and in the interval the materials which have been collected have enabled our author to give a much fuller representation of the real conditions than was previously possible. In fact the principal modern papers which he has utilized have been, Buchan's "Mean Pressure and Prevailing Winds," in the *Trans. Roy. Soc. Edin.*, and Hann's "Winds of the Northern Hemisphere," in the *Sitzungsberichte* of the Vienna Academy. As to the Rain, the only comprehensive treatment of the subject is in Dove's *Klimatologische Beiträge*, Part I., now nearly twenty years old.

The present paper is so condensed that it does not admit of being abstracted; the statements, however, are not supported by tabular matter, which would have swelled the paper to far beyond

its present limits. It is illustrated by three charts, two of pressure and wind for January and July respectively, and the third of rain for the year. On the whole the paper is most carefully compiled, and will be invaluable to the physical geographer. We can safely assume that the statements are as trustworthy as Dr. Wojeikof's former papers have proved themselves to be, and are rendered more interesting by the fact of the author's extensive experience as a traveller.

*The Deutsche Seewarte.*—Dr. Neumayer, the Hydrographer to the German Admiralty, has announced that he has taken charge of this office at Hamburg, which has now been made an Imperial establishment, as announced in our issue of January 2. Herr von Freeden's interest in the office has been purchased by the Government, so that he has no longer any connexion with it. Our readers may perhaps remember that he established it in 1867, and for some years worked gratuitously as its director. It does not yet appear whether the Hydrographic Office is to be transferred to Hamburg from Berlin, or whether Dr. Neumayer will continue to hold both appointments.

*Weather Charts.*—The Signal Office of the United States has sent over for distribution in this country a number of copies of the volumes containing the reduced daily charts, with the "Probabilities" and results for the months of October and November, 1872. The magnificence of the outlay on one science at the other side of the Atlantic makes us Europeans a little envious, as it is only with difficulty that Captain Hoffmeyer can procure a sufficiency of subscribers to guarantee himself against serious loss in his issue of daily synoptic charts of the weather of Europe: no European government dreams that such an object merits official pecuniary support. In this connexion we may remark that Captain Hoffmeyer announces that the future issue of his charts (see our issue of January 16) will be on a conical, instead of "Mercator's" projection, and will, therefore, embrace a far larger extent of the earth's surface in high latitudes. Furthermore, they will contain some information as to temperature, all which changes will be recognised as desirable improvements by many of the supporters of the undertaking.

*Arctic Meteorology.*—The fourth and concluding portion (vol. ii. part ii.) of the Report of the German Polar Expedition has at last appeared, just in time to be utilised for the preparation of the Manual for the use of our own expedition. It is principally composed of the account of the meteorological and other observations carried on in both ships, which, we need hardly remind our readers, were separated at an early stage of the voyage, the *Hansa* being subsequently crushed in the ice. The records are rather scanty as to the list of phenomena embraced by them, which consisted only of pressure, temperature, wind, and weather. No attempt was made to take hygrometrical observations, or to measure rain or snow. The observations of the *Germania*, which were the more copious, extended over an entire year, from August 1, 1869, to July 31, 1870, and were made hourly up to May, 1870, and for the rest of the time two-hourly. However, the conditions of exposure of the thermometer were not uniform while the ship was in winter quarters, for when a storm was blowing it was impossible to go to the observatory, 280 yards from the ship, and then a thermometer suspended on deck was read instead. In fact, the reading thermometers by lamp-light at every hour for two months cannot have been a pleasant job, when we add to this that each visit to the observatory required two independent observers, one for the instruments, the other for the bears!

The results have been carefully discussed, and the diurnal and annual curves of temperature and pressure calculated. For comparison the observations taken at other stations in high latitudes are cited, but those of the German Expedition are

especially valuable, as the east coast of Greenland has been so rarely visited. We have, however, said enough to show that those who look for elaborate physical investigations from our own Arctic expedition are likely to be disappointed, owing not to the want of *will*, but to the want of *way* to make any but the simplest observations.

THE last two numbers of the *Austrian Journal for Meteorology* are mainly occupied with papers of which we must postpone the detailed account. The first is on the proportion of oxygen in the air, by Dr. Julius Ucke, in Samara, who attributes the sanitary efficacy of that place, despite the extreme character of its climate, to the purity of its atmosphere. The first portion only of this paper has as yet appeared. The number for February 15 contains a description of the electrical meteorograph, invented by Professor van Rysselberghe, of Ostend, of which an account was read by him before the Meteorological Society at their last meeting, and which we shall notice when it is printed in their journal.

*Solar Radiation.*—The last number of the *Quarterly Journal of the Meteorological Society* has just appeared, and the principal paper in it is a continuation of Mr. Stow's researches on Radiation (ACADEMY, January 2). The special subject of the present memoir is the Absorption of the Sun's Heat-Rays by the Vapour of the Atmosphere. It is found that the drier the air is the greater is the amount of radiation, and so northerly winds show a greater effect than southerly, but, e.g., at Whitby northerly winds, being sea winds, are not dry, so that the maximum radiation is exhibited by N.W. winds. Similarly, N.E. winds favour radiation in spring, owing to their low temperature and dryness, but not so in summer and autumn, when they are warm winds. Mr. Stow next instituted a set of observations in order to gain an insight into the seasonal change of radiation, by finding the corrections for the figures for each month for the varying altitude of the sun. It was therefore attempted to find the amount of radiation corresponding to different altitudes of the sun on a cloudless day, when vapour was nearly constant, and compare the figures thus obtained with those found in cloudless weather at all seasons, and with variable amounts of vapour tension. The final result is that in this climate, in clear weather, the amount of solar radiation, which would be intercepted by the atmosphere if the sun were vertical rarely exceeds 13° out of a possible maximum of 69°, or about 19 per cent. 10 or 12 per cent. appears to be approximately the winter minimum, and 20 per cent. the summer maximum of absorption, for a vertical sun, when the sky is clear.

#### GEOLOGY.

It is well known that Professor Phillips, for some time before his death, had been engaged in the preparation of a new edition of his great work on the Geology of Yorkshire. We understand that the proof-sheets of this work, which were in a very advanced state at the time of the professor's death, have been placed in the hands of Mr. Etheridge, who has carefully revised the lists of fossils, and has so far completed the work that its publication may be expected at a very early date.

THE last number of the *Verhandlungen der k. k. Geologischen Reichsanstalt* is one of peculiar interest, since it is devoted to a report of the proceedings which took place at Vienna on January 5, when the Imperial Geological Institute celebrated its twenty-fifth anniversary. The distinguished director, Hofrath Franz Ritter von Hauer, delivered an appropriate address, in which he traced the history of the Institute—dwelling naturally on the life of Haidinger, its founder—and explained the good work which it had already accomplished by the publication of maps, the issue of geological memoirs, and the formation of a museum. Speeches were delivered by delegates from various learned

bodies, and in the course of the day congratulatory addresses, letters, and telegrams were received from nearly one hundred societies, corporations, and eminent men of science. While places as far apart as Paris, Philadelphia, and St. Petersburg were represented, it is to be regretted that Great Britain was conspicuous by its absence, although Von Hauer did not omit to refer in graceful terms to the geological work done in this country.

SOME time ago we called attention to a treatise on geology by Von Hauer, which was being issued in parts, under the title of *Die Geologie und ihre Anwendung auf die Kenntniss der Bodenbeschaffenheit der Oesterr.-Ungar. Monarchie* (Vienna: A. Hölder). We have recently received the concluding part of this work, which now forms a handsome volume of about 680 pages, profusely illustrated. It is not only an admirable treatise on general geology, but it gives for the first time a survey of the geological structure of the entire Austro-Hungarian monarchy. After dealing with the chemical, mineralogical, and petrological characters of the rocks forming the earth's crust, the author discusses successively the leading features of dynamical, historical, and descriptive geology. In the descriptive portion the several formations are dealt with in ascending order, special reference being made to their local development and to their characteristic fossils and useful minerals, as found in Austria. It may be mentioned that a geological map of the Austro-Hungarian monarchy, by Von Hauer, is about to be issued as a companion to this treatise. This map will embody all the most recent information on the geological structure of the country, and will be comprised in a single sheet, to be printed in eleven colours.

In some "Notes from the Island of Bute," contributed to the *Transactions of the Geological Society of Glasgow*, Mr. D. Corse Glen describes a narrow tract of sandstone remarkable for exhibiting a columnar structure, resembling that of certain basalts. The sandstone columns, which stand nearly vertical, vary in diameter from six inches down to half an inch, and although usually hexagonal, are in some cases four, eight, or ten-sided. There can be little doubt that this structure has been induced by the action of heat, but although igneous rocks are found in the neighbourhood it is not easy to determine precisely how they have affected the sandstone. Mr. Glen suggests that the effect has been due to the action of steam or highly-heated vapour passing through a vertical fissure in the rocks.

Connected with the columnar sandstone of Bute, it may be interesting to remark that at a recent meeting of the Imperial Geological Institute of Vienna, Dr. Hörner brought forward a similar example in sandstone, obtained by Herr Baumhauer at Kriesdorf, in Bohemia. The sandstone appears to belong to the Lower Quadersandstein (Cretaceous), and the prismatic structure has evidently been induced by contact with basalt. In section the prisms are triangular, square, pentagonal, hexagonal, or seven-sided. Many other instances of a columnar structure in sedimentary rocks are mentioned by Dr. Hörner.

Most of the papers which appear in the recently-published number of the *Quarterly Journal of the Geological Society* have already been noticed in the ACADEMY among the proceedings of that society. But at the close of the last session there was so great a glut of papers that many of them were merely taken as read, and these have consequently not been previously noticed in these columns. Among these we may call attention to a valuable communication "On the Glacial Phenomena of the Eden Valley and the Western part of the Yorkshire-dale District," by Mr. Goodchild, of the Geological Survey. The author concludes that the whole of this district was once enveloped in a great ice-sheet, which in places has left its marks between 2,200 and 2,400 feet above the present sea-level. He believes that but few even of the smaller valleys could have been

eroded by means of ice, the effect of this agent having been rather that of levelling the minor inequalities of surface. Much of the characteristic superficial configuration of the Dale district, however, is referred to glacial erosion; and it appears that since this great sheet of land-ice did its work the surface of the country has suffered comparatively little from denuding agents.

UNDER the name of *Koppite*, Professor Knop, of Carlsruhe, has published the preliminary description of a new mineral from the Kaiserstuhl, which he dedicates to Hofrath Kopp, of Heidelberg. Mistaken hitherto for pyrochlore, it turns out to be a niobate of various metals, including calcium, cerium, lanthanum, didymium, potassium, &c.: a part of the oxygen in the compound being replaced by fluorine.

A FEW weeks ago we referred to the action taken by the Sub-Wealden Exploration Committee in starting a new bore-hole at a short distance from the old site. Although it had been suggested that the second boring should be undertaken at some other locality, the Committee saw no reason for altering their original determination, and consequently the new hole was started on February 11. The crown employed has a diameter of six inches, so that solid cores of nearly this size are now being extracted, and these large rock-cylinders, when studied, will no doubt yield valuable geological information on the characters of the Sub-Wealden rocks.

SCIENCE in Sweden has suffered a serious loss in the death of Professor Sundevall, the zoologist. He was born in 1801, and graduated at the University of Lund. He began his peculiar labours in 1824 by a survey of the fauna of the islands of Gotland and Öland. In 1827 he made a collection of insects in the East Indies. In 1838 he was elected as Swedish representative in the French scientific expedition to Spitzbergen under Gaimard; in returning he left the corvette at Hammerfest, and made the perilous journey over the mountains to the Gulf of Torneå alone. After this he made scientific excursions into various parts of Germany, France, Holland, and England. Until 1839 Sundevall gave his main attention to entomology, but in that year he became curator of the National Museum at Stockholm, and worked assiduously at all branches of natural history. Of the multitudinous writings with which he has enriched the literature of zoology, may be mentioned *Skandinaviens Fiskar* (The Fishes of Scandinavia), *Svenska Fuglarna* (The Birds of Sweden), and *Lärrobok i Zoologi för Nybegynnare*, an introduction to the study of zoology, which has had an immense popularity. The theories of Darwin reached him very late in life; they were among the latest speculations into which he entered, and totally as they were at variance with the traditions of his life, he did not reject them. "Probably true, but wholly unproved," was his cautious remark after reading the *Origin of Species*.

THE interpretation of the Eshmunazar inscription is not yet settled, in spite of the elaborate articles devoted to it by most of the present Semitic scholars. M. Joseph Halévy discusses it in the first thirty-nine pages of his recent book, *Mélanges d'Epigraphie et d'Archéologie Sémitiques*, and we have before us a pamphlet on the same subject by Professor Kaempf, of the University of Prague, with the title *Die Grabschrift Eschmunazar's Königs der Sidonier* (Prag, 1874). It begins with an introduction on the relation of the Phoenician dialect to Hebrew and Arabic; this, however, according to the author's statement, is only an extract from an elaborate MS. article of his on the same subject. It contains very interesting and judicious remarks on the grammar of the three idioms, and we should be glad to see the article printed in full. The commentary on the inscription itself is the most extensive which has yet appeared, indeed, perhaps a little too much so;

but the author's grammatical and lexicographical references to the Talmudic and Rabbinic idioms are no doubt of the highest value. We regret however to say that the new interpretations proposed by the learned professor are, in our opinion, inadmissible. Thus, for instance, in line 3, נָשָׁם, "assistant of an orphan," and in line 4, מִתְּמָם, "a decree comes out. No government, &c.," are violations of the grammar and spirit of Semitic languages. Why search for new combinations when those of previous scholars are satisfactory? It is also to be regretted that Professor Kaempf was not able to consult M. Halévy's recent book, which, in spite of the wild opinions of the author, contains many valuable suggestions. We think that when writing on an inscription one ought to have a complete knowledge of all that has been done by predecessors; but that is not the case with Professor Kaempf, according to his own showing in the preface. A very remarkable hint for biblical scholars is the expression in the inscription line 12, שֶׁמֶן שְׁמַן, "under the sun," which, as Professor Kaempf (p. 81) and others have remarked, occurs only in Ecclesiastes, and reminding us of the Greek ὑπὸ ήλιος; whereas in Daniel, not to speak of other biblical books, we find always "under all the heavens."

#### MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (*Saturday, February 13*).

PROFESSOR J. H. GLADSTONE, F.R.S., President, in the Chair. This was the first anniversary meeting of the Society. Messrs. E. Day, R. K. Gray, and O. J. Lodge were elected members. The annual Report of the Council on the state of the Society, and its progress during its first year, was read by the President; from this it appeared that the number of members was 140. Some changes in the by-laws, recommended by the Council, were adopted, and thereafter the following Officers and Council were elected to hold office until the next anniversary meeting:—President: Professor J. H. Gladstone, Ph.D., F.R.S. Vice-Presidents: Professor W. G. Adams, F.R.S.; Professor G. C. Foster, F.R.S. Secretaries: Professor A. W. Reinold, M.A.; W. C. Roberts, F.C.S. Treasurer: Dr. E. Atkinson. Demonstrator: Dr. F. Guthrie, F.R.S. Other Members of Council: Latimer Clark, C.E.; W. Crookes, F.R.S.; Professor A. Dupré; Professor O. Henrici, F.R.S.; W. Huggins, F.R.S.; Professor H. McLeod; W. Spottiswoode, F.R.S.; Dr. H. Sprengel; Dr. W. Stone; and E. O. W. Whitehouse.

ANTHROPOLOGICAL INSTITUTE (*Tuesday, February 23*).

COLONEL A. LANE FOX, President, in the Chair. The following papers were communicated:—1. "On the Milanows of Borneo," by Lieutenant C. C. de Crespigny, R.N. The author thought, judging from evidence derived from their religious convictions and ideas, that the Milanows were descendants of a race who were progenitors of people inhabiting the Moluccas and other islands near, and could not be considered as aboriginal in Borneo. They are an industrious and well-to-do people, expert fishermen; have less truthfulness than their neighbours the Malays, are goodnatured and hospitable. In physique they are ill-formed, especially the women, who are also especially short in stature. They believe in a future world closely resembling the present, and are conducted there by a beautiful female spirit, but not until some days of feasting and cockfighting have been indulged in. The paper contained an account of the habits of the people, and concluded with a vocabulary of the Milanow language. 2. "Further Stone Monuments of the Khasi Hills," by Major Godwin Austen, being a sequel to a former paper on that subject read in 1871. 3. "Report on the Congress of Anthropology and Prehistoric Archaeology held at Stockholm in 1874," by H. H. Howorth, Esq.

The writer gave a long and very full account of each day's proceedings, with a précis of the more important communications read. 4. "The History of the Heung-Noo, Part II." translated by A. Wylie, of Shanghai, with notes by H. Howorth. Previous to the reading of the papers, Captain Harold Dillon exhibited and described a series of arrow-heads and spear-heads from Ditchly, Oxon; and Mr. R. B. Holt exhibited Esquimaux models of Caïques, Baidars, winter and summer huts, and sleighs, &c., all of native manufacture.

#### ROYAL SOCIETY OF LITERATURE.

(*Wednesday, Feb. 24*.)

CHARLES CLARK, Esq., Q.C., in the Chair. Mr. G. Washington Moon read a paper "On Popular Errors in English," in which he discussed with much ability the changes that had taken place in both the written and spoken language of England during the last two hundred and fifty years, at the same time pointing out the extreme value of preserving its purity, and adding a copious collection of errors, many of them in places where their presence would scarcely have been suspected. Many such occur in the English translation of the Bible, as, for instance, "Solomon was wiser than all men," which ought to be than "all other men," for he was not wiser than himself, and "all" men would have included him. So, in such phrases as "no other alternative," "each one," "both of them," "all of them," the words "other," "one," "of them," are, respectively, redundant. Again, "none" is constantly used to govern a plural verb; yet this is incorrect, for "none," as compounded of "no one," is necessarily singular. Mr. Moon further showed that change for the sake of euphony had proved one of the most fruitful sources of error, and further illustrated his views by quoting many humorous blunders in English sentences, arising generally from the defective arrangement of words of which they were composed.

#### GEOLICAL SOCIETY (*Wednesday, February 24*).

J. EVANS, Esq., F.R.S. President, in the Chair. Mr. G. Wareing Ormerod read a paper "On the Murchisonite Beds of the Estuary of the Ex," and made an attempt to classify the beds of the Trias thereby. Murchisonite is a variety of orthoclase-felspar, distinguished by the possession of a third direction of cleavage, and by an opalescence on this cleavage-plane. The author had carefully traced the distribution of the Triassic beds containing this mineral, probably derived from the Dartmoor granite, and exhibited maps and sections illustrating his detailed examination of the country between Exmouth and Babacombe, and extending inland as far as Dartmoor. Professor Rupert Jones and Lieutenant Cooper King described some newly-exposed sections of the Woolwich-and-Reading beds in the neighbourhood of Reading. Since the Geological Survey was at work in this district, favourable opportunities for examining the structure of the country have been presented; and the authors have made good use of these opportunities by constructing detailed sections in certain pits. Attention was called to some remarkable nodules of clay occurring in great numbers embedded in sand. A short paper was read "On the Origin of Slickensides," by Mr. Mackintosh. Specimens showing these polished surfaces were exhibited from the Cambrian, Silurian, Carboniferous, and Triassic formations; and it was suggested that the character of the surface might be due to the effects of fusion.

#### ANTIQUARIES (*Thursday, February 25*).

MR. FRANKS communicated some remarks upon the brasses now existing in Buckinghamshire, of which he has presented rubbings to the Society. The county possesses only 248 brasses, none earlier than 1350, and but few of importance. In

the chancel at Monks' Risborough a brass, in memory of Robert Blundell, rector of the parish in 1431, is surrounded with encaustic tiles, arranged in a simple but effective pattern. Drayton Beauchamp contains two good specimens of military costume, in the effigies of Thomas and William Cheyney, father and son, who died in 1368 and 1375. They both served in the wars of Edward III., and the former was Constable of Windsor Castle. There are one or two peculiarities about the armour, especially a fringe with (seemingly) bells attached thereto, surrounding the knees of one of the figures. One of the only two brasses of abbesses now extant in England is at Denham Church. It represents Agnes Jordan, Abbess of Syon at the time of the Dissolution, when she was pensioned off with 200*l.* a year, and lived some seven or eight years in retirement. At Wendover there is a brass to William and Alice Bradshawe, in which the portraits of their children are introduced, and a genealogical tree appended. The date is 1537. In this century the practice of placing brasses upon the walls of a church instead of on the floor, was introduced, doubtless in consequence of the effects of wear upon the earlier brasses being observed. The metal used in the sixteenth century is not nearly so durable as that employed at an earlier date, and not so well fitted to resist the wear and tear of an exposed situation.

Two papers were read, written by Mr. J. H. Parker and Sir Gilbert Scott, giving the results of an examination of the part of Lincoln Cathedral built by St. Hugh, and explaining some apparent anomalies.

#### ROYAL INSTITUTION (Friday, February 26).

A LECTURE was delivered by Mr. W. R. S. Ralston on "The Origin and Meaning of Folk-Tales." A great deal, said the lecturer, has been written about the origin and meaning of folk-tales, but the opinions of the learned on these subjects are by no means settled. Concerning the origin of such stories two hypotheses prevail. According to the first the folk-tale is of great antiquity. It is part of our common inheritance; it is found everywhere; it has survived all changes. The folk-tales of the European peoples are of the most vital importance to the historian, the ethnologist, and the antiquary, for they have been independently developed by those peoples from germs which were common ages ago to the Aryan family, and their mutual resemblance points as steadily as linguistic affinity to the close relationship existing between so many millions of the dwellers in Asia and in Europe. But according to the other hypothesis, the great majority of the European folk-tales have not been independently evolved from mythological germs by the peoples among whom they are found, but have been borrowed, mainly, from the East, in an already developed form, and merely adapted by each people to its own uses. This second hypothesis it was the object of the present lecture to support. But it was not intended to assert that all folk-tales were borrowed from the East. The lecturer's remarks applied only to those longer tales which form, as it were, dramatic narratives, in which a number of scenes lead in an almost invariable sequence to an all but identical result. On mere resemblance, it was observed, too much stress must not be laid; for similar ideas might, at different times, produce similar results. The real test of a story's originality is the following: Is it, or is it not, in accordance with the mythology of the country in which it is found? If it is, it is probably original; if it is not, it is probably borrowed. If we find the folk-tales of Europe at variance with, or at least not rendered intelligible by, what we know of the mythologies of the Aryan peoples of Europe, but in accordance with, or rendered intelligible by, the mythology of Asia—then we may fairly assume that those tales are natives of Asia merely naturalised in Europe. Proceeding to trace the stories of Cinderella and

the Sleeping Beauty from their modernised to their archaic forms, the lecturer attempted to prove that the ideas lying at the base of those stories are in accordance with the mythology of India, but not with what we know of the mythologies of the Hellenic, or Italic, or Keltic, or Teutonic, or Letto-Slavic forefathers of the present inhabitants of Europe. Therefore he concluded that those stories, like many of the other European folk-tales of some length, have been imported from India. Turning from the mythological to the moral stories, he selected Puss in Boots as a specimen of those stories which in the East are complete and sensible, while in the West they are incomplete and (morally) senseless. It is a story which, as Benfey says, ought to begin with a favour bestowed on a brute, continue with gratitude shown by that brute, and end with a contrast between the brute's gratitude and the ingratitude of a man. The European versions sometimes (as with ourselves) have neither the beginning nor the end which they ought to have. Some have the beginning, others the end; but only when we have traced the story as far East as the Caucasus do we find a variant which possesses both the beginning and the end. It comes from the *Avarische Märchen* lately edited by Schiefer for the Russian Academy of Sciences, and in its complete form stands clearly revealed as a Buddhist apologue.

#### PHYSICAL SOCIETY (Saturday, February 27).

PROFESSOR J. H. GLADSTONE, F.R.S., President, in the Chair. Mr. T. Wills described and exhibited a method of projecting on a screen a pure spectrum of sodium. The method consisted in passing a current of hydrogen over heated metallic sodium contained in a glass bulb-tube, and burning the hydrogen, which thus became charged with vapour of sodium, at a jet fed with oxygen. The flame thus obtained gave an intense monochromatic light, the spectrum of which, when thrown upon a screen, exhibited a single orange-yellow band. Professor G. Carey Foster read a paper, by himself and Mr. O. J. Lodge, "On the Lines of Flow and Equipotential Lines in a Uniform Conducting Sheet." The authors began by referring to the principal investigations on the same subject that had been already published, especially to those of Kirchhoff and Professor W. Robertson Smith, and stated that the general mathematical theory had been fully established by the former, and had been verified by him experimentally in respect to all its main features. Hence they did not profess to bring forward anything of essential novelty, but aimed rather at showing that Kirchhoff's results could be arrived at by very simple mathematical processes, if each electrode by which electricity was supplied to or taken from the conducting sheet was regarded as producing everywhere the same effect as it would do were it the only electrode in the sheet. The electrical condition of every point of the sheet thus appears to result from the simple superposition of the effects due to the several electrodes. This mode of treating the question had been adopted by Professor Robertson Smith; but his paper was in the main addressed to mathematical readers, whereas it was the object of the authors to show that the chief results could be established by methods so elementary that they could be included in ordinary class teaching. Beside the mathematical discussion, the paper contained the description of an experimental method of laying down the equipotential lines on a conducting surface so that the difference of potential between any two consecutive lines might be constant; it also gave measurements of the resistance of circular disks of tin-foil of various sizes, and with the electrodes in various positions. The results agreed closely with the calculated values, and thus supplied a verification of the theory which Kirchhoff had been unable to obtain, in consequence of the small resistance of the disks used by him.

#### MUSICAL ASSOCIATION (Monday, March 1).

DR. W. POLE, F.R.S., in the Chair. The discussion on Mr. Stephens's paper concerning Dr. Day's system of harmony and his own, was resumed in an extra sitting at four o'clock. Mr. W. Chappell said that musical notes must be produced from the harmonic scale, and exhibited a brass pipe with a piston varying its length, excited by a Jew's harp, producing an harmonic scale as the piston was moved; it had been invented fifty-two years ago by Sir C. Wheatstone, before harmonium reeds were in use. Mr. Banister entirely approved of Mr. Stephens's system. Mr. Ellis enquired whether Dr. Day's system had ever been heard, or whether it was a paper system, which was considered to be sufficiently represented by equal temperament? Mr. Higgs considered that if musical composers had a fixed tone system of temperament in their minds, Mr. Stephens's system was as false as any other; neither his nor Dr. Day's system could be used for Beethoven's sonata which ends in D flat, and is continued on the same tone in C sharp; he considered that composers had always written in equal temperament. Mr. Stephens having briefly replied, Dr. Pole in summing up declared himself an unbeliever in systems, and referred to Otto Thiersch's article "Harmony" in the last part of the *Deutsches Musikalisches Conversations-Lexicon*, which gives an account of countless systems, and says that they are all raised on untenable assumptions, are wanting in philosophic consistency, and fail to explain the works of the great masters. He approved of Gottfried Weber, who only seeks to make his pupils acquainted with the chords in existence, and the manner in which they have been used by composers, without explaining their origin and laws.

At five o'clock Mr. Hullah read his paper on Musical Nomenclature, in reference to time, tune, and expression, reserving the names of pitch for another occasion. He considered the English names "breve, semibreve, minim, crotchet," out of date as to the real meaning of the words, and "quaver" as absurd as "shiver" would be. The Germans consider a semibreve as a *whole note*, and call the others half, quarter, eighth-part notes, &c. This was better, but what justified taking a semibreve as a whole note? Mr. H. would apply the term to any note divisible into a phrase. The French name the notes from their shape as round, white, black, hooked, &c., and this he thought best of all. Then Mr. Hullah entered on the question of names of intervals, especially those called sharp, extreme, extreme sharp, superfluous, redundant, augmented, &c., with the corresponding flat, false, imperfect, diminished, and equivocal, which ought to be reduced to order. He proposed, as his only new term, *pluperfect* fourth for the tritone in the diatonic scale, and would restrict augmented and diminished to chromatic scales, which have more than two semitones. He also objected to the use of "tone" for a musical sound, and would restrict it to an interval; and especially animadverted on such terms as "tone poet" for Beethoven, in which case, perhaps, Sebastian Bach would be an "augmented tone poet" and Rossini a "semitone poet." As to names of expression, Mr. Hullah objected strongly to the use of other terms than Italian, as destroying the catholicity of music; which consisted in the universality of its written form, and instanced the German directions in Schumann's overture to *Genoveva* as tending to make music sectarian, provincial, and national. He also considered perfect intonation as the philosopher's stone of musical art. After Mr. Banister had remarked that he had long taught in the spirit of the paper, and Sir John Goss had stated that his master, Attwood, who had learned from Mozart, had shown him manuscripts of Mozart in which the intervals were called superfluous and diminished in Italian; and after a few observations from Dr. Stainer, Mr. Stephens, Mr. Ellis (instancing his difficulties in naming the more

numerous intervals of just intonation), and Dr. Pole (who considered it advisable to settle what epithets should be used), Mr. Hullah replied, proposing that a sub-committee should be appointed to consider the subject; and took occasion to say that acoustics have never done the smallest thing for music, and that musicians could get on much better without acousticians than with them. He was perfectly satisfied with a piano made by a first-rate maker and tuned by a first-rate tuner. The science of acoustics has nothing to do with the theory of music, and musicians have only to do with the equally tempered scale.

### FINE ART.

#### EXHIBITIONS AND BOOKS ON THE ARTS.

Paris : Feb. 20, 1875.

The "Cercle de l'Union Artistique," in the Place Vendôme, of which I spoke a few weeks ago on the occasion of the portraits exhibited by M. Carolus Duran, has just opened its yearly exhibition. This serves painters who are members of the Cercle as a kind of preparation for the official Salon, which opens on May 1. They try their effect on the public, sometimes by works which will figure at the Palace of the Champs-Elysées if they have first gained a decided success here; and sometimes by works which are only meant to serve as a preparation or even as a contrast. Without pretending that the classification is exhaustive, one may say that this group of painters belong to the school of Gérôme and of Meissonier.

M. Meissonier, of whom I shall speak in a subsequent letter, never exhibits here, but at the gallery of one of our great dealers, M. Francis Petit. M. Gérôme exhibits here, and in the house of M. Goupil, his father-in-law, as well. He has at the present moment at M. Goupil's, an Arabian Jew bargaining with some other Arabs in a sitting posture. The gesture of the Jew merchant is greatly praised. Here he exhibits *Horses at the Door of a House at Constantine*. The composition is very skilful. As an engraving it will make a very pleasing vignette. But when it is considered as a painting the difference is great. M. Gérôme traces with remarkable precision the outlines alike of accessories, animals, and men; but he seems to concern himself less than ever with the mass included within this outline, with the local colours which give it reality, and the lights which give it life. This court in which two saddle-horses are tethered is as icy as a well; the horses shine like toys turned in box-wood. Verbal description would give an equally correct idea of this scene, which, in spite of these defects, irreparable from the artistic point of view, is yet destined to furnish remunerative tasks to our engravers.

The school of Meissonier is represented by M. E. Detaille. He has not that freedom of touch and that vigorous draughtsmanship which make us pardon in his master the minute scale of his canvases. But he, too, has the art of posing his small figures with remarkable truth. People here are going into raptures, and not without reason, over a little picture entitled *Surprise of a Picket*. It is during the war of 1870. Some *chasseurs à pied* have surprised a picket of the enemy, and are dislodging it from its post. You only see our young soldiers ranged tier above tier on the steps of a large staircase under a vaulted roof, and firing with smartness and discipline. There are neither those unreal wounded, nor those accommodating dead, who, since the academies have been in operation, have served to bring the rest into relief in every battle piece. This is an advance in truthfulness which deserves attention.

The whole of the younger school of *genre* painters—such as Vibert, Worms, Berne-Bellecour—is here, with scenes which are often very amusing, but which are more nearly related to the repertory of the Vaudeville than to the domain of painting. My letter would degenerate into a review of the theatrical week if I were to occupy myself with the story of all those little simpering

affectations, those idle parrots' melancholies, those costumes which transform the human being with his depth of passion into an ever ridiculous puppet. I shall only make an exception in favour of M. J. de Nittis, young Italian who has been established among us for some years, and who, while a rapid producer, has chosen the better part, that of constantly painting after nature. M. J. de Nittis devotes himself to a thorough study of the landscape in which he is to place his figures, next to massing these figures well by subtle or vigorous bits of colouring, and finally to giving to this landscape and to these figures a modern and truthful turn. The epithet of *modern* as applied to a landscape would appear a paradox, did not M. de Nittis generally choose perspectives of the Place de la Concorde, of the great streets of Paris, of the avenues leading to the Bois de Boulogne. I have even seen in his studio a sketch taken at the end of Piccadilly, with the mansions on the right, and on the left the perspective of the trees in the park, commanded by the impassive outline of Wellington on horseback. To follow modern life in its general constitution, its outward manner, its peculiar beauties, its fleeting passions, is in our eyes one of the most difficult problems that a conscientious artist can attempt to solve. M. de Nittis is a delicate colourist. He paints with a freedom which brings him near the borders of the school of *No compromise*. He deals with the pretty tricks of dress and bearing of our Parisian ladies with a precision equally remote from caricature and from affection. He is keenly alive to the fleeting aspects of light, of verdure, of the tone of the road or the streets, of distances. In a word, he interests himself in the individual in his relations with other individuals. We trust that the success which has attended the opening of his career may induce him to persevere in the right track.

The landscapes are by no means remarkable. Our landscape painters are too ready to exhibit, not studies revealing a passionate or deliberate desire to wed themselves with nature, but rather rapid sketches which it would be difficult to transform into complete pictures. This is a great rock ahead. I will except some good studies of sea and sky, made on the coast of Brittany, in Finistère, by M. Lansyer, and, in a very different order of ideas, that is, with a greater view to effect, some other ocean studies by M. Bellet Dupoizat.

I shall only mention among the portraits a very energetic study of a young woman by M. Carolus Duran, and the first productions of a young Russian painter, named Alexis Harmaloff. He belongs to a family of peasants, and studied at the St. Petersburg Academy of Fine Arts. He is endowed with a very robust sense of design. On his way to Paris he passed through Holland. There he saw, studied, copied, Rembrandt. He was not imbued with the mysterious poetry of that mighty enchanter, but he noted with care and intelligence the effects of light which he cast over the face and the hands of his models. This is only the material *technique* of art. But M. Alexis Harmaloff combines with it an observation of the inner character of his subjects which is not without force. He knows how to pose his sitters, and characterise their special features. I have seen a portrait by him, not yet exhibited, of Mdme. Pauline Viardot, the great singer. The face is profoundly expressive; the mouth is like life; the hands are clasped over the knees like the hands of an artist who is taking rest while the brain continues to work. His Russian blood betrays itself, not without a barbaric charm, in the glitter and weight of the gold ornaments which he has hung on her breast. I should not be surprised if he viewed Mdme. Viardot, who is in every respect a remarkable woman, through the medium of the radiance of a Byzantine Virgin. M. Alexis Harmaloff exhibits here a portrait to the knees in a standing position of Prince Sergius Kotschoubey, a man with a high colour and stern face flanked by bushy white whiskers. It is a painting with a dash of the barbaric, which in its rudeness tells strongly

amid the insipidity of the over-refined schools of Europe.

Let us leave the Cercle to speak not of news, which would run the risk of ceasing to be new during the time that this letter would take to reach you, but of new publications; and first of a matter which has a somewhat personal bearing, and which raises a question of general criticism. Mr. Frederick Wedmore recently published in the ACADEMY a review of an Album published yearly to which I contributed a few pages by way of introduction. I have neither the right nor the intention of reviewing the review of a fellow-contributor and fellow-student. He has his reasons for pronouncing the etchings which he has mentioned to be bad. I should have mine for pronouncing remarkable the etchings of Detaille, Roybet, L'hermitte, Nittis, Dupray, Lerat, Boivin, Lançon, Jules Héreau, and others in the same collection which he has passed over in silence. But I must not have it supposed, either that I let myself be surprised into a promise to put my name at the head of an inferior publication without seeing its contents beforehand—I am not so prodigal with my signature—or that I at all agree with that theory which places in the same rank painters who, be they good or be they indifferent, transfer their own thoughts to copper, and professional engravers, skilful or otherwise, who translate the thought of others. This is a heresy. We shall find some day without a doubt, for it is in the law of science, a mechanical appliance of some kind which will render the engraver useless. We shall never invent an instrument or a substance which will give form to a thought, an emotion, a recollection. If Mr. Wedmore, having to allude to my text on "la belle épreuve," had done me the honour to read it, he would have seen that I maintain, even as to the wholly material circumstance of the quality of an impression in etching, the same distance between the fresh and elaborate plate of a bad artist, and the plate, even though much worn, of a master's sketch. The idea of reproducing the works of others by etching—a method spontaneous, full of spirit and of freedom—is specifically modern. Etching has prevailed over line engraving, which it only allows us to forget when it attacks, what it is especially fit for, the works of colourists; it is fashionable to such a degree that the young engravers who cultivate it sell their proofs for prices ten times as large as creators, original geniuses such as Mérion, or Bracquemond, or Millet, or Ley, have been able to get for their master-pieces. This is a state of things that will pass away.

The publishing house of Bachelin-Deflorenne has just issued the first part—there are to be ten—of a publication entitled *L'Ornement des Tissus*. It is an historical and practical collection, with explanatory notes and a general introduction, by M. Dupont-Auberville, a distinguished amateur whose magnificent collection was on view at the last exhibition of the Union Centrale. This collection was mentioned in the special articles published at the time by the ACADEMY. The designs are by M. Kreutzenberger. A hundred plates, lithographed in colours, gold and silver, by a skilful artist in this special line, M. Régamey, give the most beautiful specimens of the art of antiquity, the Middle Age, the Renaissance and the last two centuries, drawn from the original pieces preserved in collections public and private. Thus, beside the Dupont-Auberville collection, the Museums of South Kensington, Nuremberg, the Louvre, and Lyons have already furnished contributions. Each part contains, in addition to the ten coloured plates, ten explanatory texts giving information as to the origin of the stuff, mode of manufacture, and place where it is preserved. Naturally, as it is rich stuffs and types of ornamentation that are principally dealt with, the East and Italy furnish the greatest part of these materials, which are equally useful to amateurs in want of instruction and to manufacturers in quest of novelty. But it is curious to notice the in-

genuity with which, at the close of the Middle Age—which remains to my mind the type of robust and healthy originality—France assimilates the Italian style, and so to speak disfigures it, as we sometimes render a man unrecognisable by making him wear garments to which he is wholly unaccustomed. M. Dupont-Auberville gives us a reproduction of a table-cover which belongs to a painter, M. Escosura. One can imagine nothing more widely removed from the animals which in the Middle Ages ran in horizontal bands, and at the same time nothing more French. It is the whole difference between a gentleman of the court of the Valois, in close-fitting breeches, doublet, and plumed hat, and a man-at-arms clad in iron mail, and walking with the heavy tread of a beetle. It is the same with the choice of tones and the delicate effect of details. This table-cover is formed of an application of slashed black velvet on a background of white satin, with red and blue embroidery with the needle. The General Introduction gives details on the art of manufacturing silk in antiquity, to which I can only refer the reader who is desirous of knowing the present state of our researches on this special point of one of the facts most closely connected with the various phases of human civilisation. It is certain that the appearance of silk in the West must have greatly modified men's ideas as to the outward beauty of women and of men in power.

M. J. Blondel publishes through Messrs. Renouard an octavo volume, embellished with woodcuts in the text, on the *History of Fans among all Peoples and at all Times*. This history, which is the result of most conscientious labour, and is written in a very pleasing style, is all the more welcome as we only possess in France two monographs on the history and manufacture of the fan, which, like all vanities, has played its part in the great events of the world. One of these monographs was written by M. Natais Rondot after the Great Exhibition of 1851, in his report on objects of personal ornament, fancy, and taste. M. Blondel has added to his study on fans three notices, likewise extremely curious, on tortoise-shell, mother-of-pearl, and ivory. One may say that general exhibitions have been the starting-point and the origin of these monographs, in which science and statistics support the data of learning and of taste.

M. J. Blondel states that after making an appearance in England under Richard II., the fan spread little by little in the higher classes, principally under Henry VIII. Elizabeth brought it into favour. Nichols gives an example of a fan with a handle of gold enriched with diamonds, which was presented to her one New Year's Day. They were then worn at the waist. In order to find other examples of fans wholly of metal, we must go to Japan. There the generals' batons are iron fans. I have lent one to M. Blondel which is likewise of iron, but as delicately chiselled as ivory. It is a young prince's fan, more robust in tone than silver, and gently masculine in its rigidity.

The same publishers have brought out a book by M. Gruyer, to whom we are already indebted for some works on Raphael. It is entitled *The Works of Art of the Italian Renaissance in the Temple of St. John, Baptistry of Florence*. It is an octavo volume, full of carefully tested facts.

PH. BURTY.

### THE STUDIOS. III.

M. LEGROS has decided not to send anything this year to the Royal Academy Exhibition. His absence from the walls will be a subject of regret to all those who take pleasure in the work of a master. He will exhibit, however, it is to be hoped, at the French Gallery in Bond Street. There, at any rate, we may look forward to seeing what he does send, which has usually been impossible at the Royal Academy. Last year his *Leçon de Géographie* was treated very nearly as

ill as M. Costa's noble landscape *The Shore of the Mediterranean near Rome*. M. Costa's painting was indeed skied, and offered perhaps the most flagrant instance of culpable carelessness, or want of judgment on the part of the hangers of the year; but the position usually assigned to M. Legros' work is always unworthy of its merits. The second and more attractive picture which he sent last year, *Le Chaudronnier*, was as conspicuously ill hung as the *Leçon de Géographie*: in either case it was impossible to study the work. At present M. Legros is engaged in carrying out in oils a design of the fable of Phaedrus, *Death and the Woodman*. The shaft of a mighty tree-trunk runs right across the picture from the left at the base of the design, passing out to the right across the sky. In the narrow wooded passage beneath its branches the two are met. The long-veiled figure stands solemnly still; the woodman falls on his knees at its feet, half dropping, half clasping the bundle of fagots which he bears. It is only from the expression of his upturned face that we know what manner of vision it is that he sees. The impressive character of the subject, the simple grandeur of the invention, the entire absence of any necessity for the introduction of minor elements of a pleasing character, render this design one especially well calculated to show us the full power of M. Legros' talent, to bring unmistakeably home to us the force of mind and hand which he puts into everything he does. For the special turn of M. Legros' mind seems to be always towards the dwelling on evidence of the rougher experiences of life. The signs which indicate an existence which has bloomed without grave trouble and pain do not fascinate him, and he does not render them caressingly, as one to whom the task was dear. The soft delights of childish forms, the unstained cheeks of women untroubled by struggle of body or mind, these good things and fair do not win from him the sympathy and recognition which he at once renders when he sees the painful marks of physical or intellectual suffering and toil. Thus it is that M. Legros' work is not popular, for to those who come, as the most of us do, asking for something bright, for something gay, which may stimulate and refresh our wearied senses, he says, "I cannot give you what shall please you, but if you will look here attentively you shall see with me the cruel pathos of long endurance—the strength, and the anguish of life." These things M. Legros touches with the hand of a master. That which he means to give us he gives us with absolute certainty of power; and if we wish to see them with him, we must renounce with him all craving for lesser pleasures of prettiness, and accept these facts clothed in that artistic form which is best suited to their highest expression. His etching of the *Horse Grinding at the Mill*, destined also to be carried out as a painting, is another design of the same class. Under an open penthouse, which is attached to a shed on the right, in the centre stands the weighty grindstone. The horse dragging at the pole goes heavy and dull on his unceasing round; close to the shed stands an inert group of slow-eyed monks. Over all, through the broken rafters, the steady gloom of a long twilight comes darkening down covering the far horizon. Every line of the drawing adds to the meaning of the ultimate intention. The entire scene is pregnant with a sense of the dull deadening burden of the oft-repeated daily round, reaching us, not in passionate protest, but simply "this is how it kills." As a specimen of the same class of treatment applied to individuals, there may be cited a portrait by M. Legros, an etching recently executed, the head of a distinguished Frenchman, a Communist of the higher type. The manipulation is brilliant, beyond even the average adequate perfection of M. Legros' work. The fine intelligence of the man is there; the possibility of entire devotion to an idea; but there, too, is the print of failure. The shape of the long head, and jaw; the lines of the brow; the concentrated gaze; the clinging to the ball

of the wide thin eyelid, speak of the inevitable fate of one who, keenly passionate and far-sighted for the wide issues of a theory, is condemned to be impotent in the effort to shape, in accordance with its laws, the destinies of men. Each point is set down with an unscrupulous fidelity, which is not the outcome of want of sympathy with his subject, but rather a necessary result of intense vision; and everywhere the means employed are absolutely sufficient for the proposed end. We recognise a master of the craft.

Mr. Boughton has several pictures now in progress, and whatever Mr. Boughton does is sure to present some claims to acknowledgment and admiration. *Couleur de Rose* and *Grey Days* are companion pictures, both equally delicate and graceful in sentiment and tone. Both subjects are impersonated by charmingly pretty young ladies enframed by attractive and appropriate surroundings. *Couleur de Rose* wears the now popular short-waisted white gown and cap of 1799. She stands in a garden of roses varying in hue from white and faint-tinted pink down to the angry glow of black-crimson, and holds a fresh-plucked blossom lightly in her half-closed fingers. The languid warmth of summer afternoon clings about her; through the heated air we see the garden wall, the not far-distant house, and the clear blue sky above the roofs. *Grey Days* walks in the cold and windy morning. She is cloaked and hooded in black. Beneath the black hood the wide frill of a white cap pauses closely round a fair and wistful face. She pauses wistfully in her step, and rests against an old stone wall, beyond which stretches upwards a barren strip of land. The sense of prevailing chill atmosphere in *Grey Days* is caught in skilful contrast as against the warm haze which envelopes *Couleur de Rose*. Mr. Boughton has also a large landscape with figures, which he proposes to call *Woman and her Master*. The scene is a large common, the edge of which is skirted in the distance by the slope of hill-sides fringed with clumps of distant trees, under the shelter of which a little homestead shows itself. The line of road leading through this common sweeps in a long depressed half-circle right round the whole space. Near to us, low on the right hand, an old labourer sits idly, hammer in hand, upon his stone heap. Behind this figure is a cart, and men busily engaged in leading away stones. Up the road, a little farther on, move the piteous figures of three women, heavily laden with various burdens, and one of them dragged back by a child. In front of this group, some paces ahead, walks the man, just as we are well accustomed to see him in our every-day experiences; his unembarrassed hands thrust clumsily into his pockets, his pipe in his mouth, his bull-dog close upon his heels. The humour of this situation is not, however, unwisely forced. The movement of the groups and their character is thoroughly in keeping with, and subordinated to, the general interest of the scene. The principal feature of the design is the fine curve of the line of road, and the way in which the minor lines of distance are run into it. The entire scheme of colour responds to the style of the design. It is grave and pathetic. The sober key in which the grey cold sky is pitched has not only the value of distance and air, but is wisely felt in relation to the prevailing sentiment. There is a certain stamp of character on Mr. Boughton's treatment of this subject, an accent of more serious and considered spirit, which seems to indicate that he has in him a vein of greater power and independence of thought and feeling than either *Couleur de Rose* or *Grey Days*, sweet and graceful as they are, would lead us to expect.

E. F. S. PATTISON.

### ART SALES.

THE sale of Baron Thibon's objects of art was finished on the 12th ult. The Sévres porcelain sold as follows:—A jardinière with figures of children, 5,050 fr.; two seaux, period Louis XV., 4,220 fr.;

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two jardinières, 6,300 fr.; two biscuit statuettes, model of the "Garde à vous," 8,500 fr.; bowl and stand, 1,600 fr.; oval plateau, 1,220 fr.; two small vases, pâte tendre, turquoise blue ground, 6,050 fr.; plate, with the cypher of the Empress Catherine II., part of her elaborate service, 2,400 fr.; biscuit medallion, Louis XVI. period, 1,100 fr.; old Dresden teapot, 1,330 fr.; timepiece, Louis XVI. period, 5,000 fr.; another in the form of a vase, with musical emblems, 5,000 fr.; two fire-dogs, Louis XV. period, couching lions, 1,310 fr.; another pair, vases of flowers, same period, 3,520 fr.; bronze group, three nymphs after Clodion, 2,250 fr. The whole amount realised by this fine collection was 250,000 fr. (10,000 l.).

THERE has been just sold at Lyons, by one of the rich collectors of the city, a credence table for 100,000 fr., a splendid masterpiece of sculpture of the period of Francis I. It has been sent to Paris to enrich a well-known gallery.

In the sale, on the 16th ult., at the Hôtel Drouot, of the objects of art of the late M. Paul Baron, some pictures by modern artists sold as follows:—J. L. Brown, *Episode in the Seven Years' War*, 1,155 fr.; Coessin, *Acrobats*, 1,710 fr.; Diaz, *After Rain*, 1,510 fr.; J. Dupré, *Landscape*, 1,470 fr.; Isabey, *Sea after a Storm*, 2,300 fr.; *The Dancing Lesson*, 1,220 fr.; and *Beach at Low Water*, 1,005 fr.; Jacque, *Herd of Pigs Running*, 1,550 fr.; Cock and Hen, 2,020 fr.; and Sheep in a Landscape, 800 fr.; Luminais, *First Riding Lesson*, 900 fr.; Van Marcke, *Pasture in Normandy*, 3,040 fr.; Riem, *View of Venice*, 1,960 fr.; and another, same subject, 1,080 fr. The sale produced 56,513 fr. (2,260 l.).

THE Library of the late M. Guizot is advertised for sale on March 8, and will extend until the 20th.

AT a sale at Brussels of the Sanford collection, the pictures sold at the following prices:—A. Achenbach, *The Place of Scheveningen*, 4,600 fr.; Backerkerff, *Simple Remedies*, 4,400 fr.; Bosboom, *Interior of the Church at Delft*, 1,550 fr.; Coomans, *The Culprit*, 7,400 fr.; De Groux, *The Poor Box*, 4,600 fr., and *Tavern Brawl*, 2,400 fr.; De Haas, *Return from the Meadow*, 1,200 fr., and *Bullocks*, 1,550 fr.; Hagelstein, *Itinerant Musicians* (retouched by Gallait), 400 fr.; C. Hoff, *Chess Players*, 4,400 fr.; I. Israëls, *The Prop of Age*, 5,200 fr.; *The Fisherman's Widow*, 5,100 fr.; and *Fisherman Mending his Nets*, 5,200 fr.; Ittenbach, *Virgin and the Infant Jesus*, 3,200 fr.; Krans, *Young Woman Sleeping*, 1,625 fr.; Ley, *The Old Lace Maker*, 3,200 fr.; Robie, *Still Life*, 4,500 fr.; Roelofs, *Approach of a Storm*, 3,400 fr.; Ad. Schreyer, *Irregular Cossack Cavalry in the Snow*, 15,000 fr.; and *Horses rushing from an Encampment on Fire*, 13,500 fr.; Springer, *View near Overyssel*, 1,350 fr.; A. Stevens, *The Reverie*, 3,800 fr.

AT the sale of Mr. Hall's collection of modern pictures, at Messrs. Christie, Manson, and Woods', on the 20th ult., the following prices were obtained:—F. W. Hulme, *The Stepping Stones*, 19½ gs., and *Lane in Surrey*, 200 gs.; G. H. Holmes, *Caught*, 20½ gs.; Stothard, *Scene from Love's Labour Lost*, 40 gs.; E. W. Cooke, *View on the Vechte*, 40 gs.; Old Crome, *Mills near Norwich*, 15 gs.; H. Moore, *Bright Weather after a Gale*, 51. 9s.; *The Spanish Pedlar*, 35 gs.; Cooper, *Cattle*, 85l.; B. W. Leader, *Autumn Afternoon*, 288l. 15s.; R. Wilson, *Landscape*, 118l. 10s.; Burgess, *Reward of the Victor*, 95l. 11s.; Niemann, *Linton*, 96l. 12s., and *Surrey Hills*, 100l. 16s.; Watts, *Landscape*, 183l. 15s.; A. Vickers, *Morning off Portsmouth*, 183l. 15s., *Evening at Pen Pale Point*, 152l. 5s.; *Meadows at Colchester, with Cattle*, 126l.; *Coast Scene, with Boats*, 136l. 10s., and *Mouth of a River*, 120l. 15s.; Dawson, *Running Fight*, 525l.; T. Danby, *Poet's Retreat*, 183l. 15s.; W. Shayer, *Gipsy Camp*, 190 gs.; E. Nicol, *Balance on the Right Side*,

270l. 19s., and *Balance on the Wrong Side*, 257l. 6s.; J. Holland, *On the Grand Canal, Venice*, 500 gs.; F. Goodall, *A Café at Cairo*, 100 gs.; E. W. Cooke, *The Beach at Scheveningen, with Fishing Boats*, 320l.; T. Gainsborough, three landscapes, lunette shaped, taken from his house in Pall Mall—subjects, a rocky landscape with cascade, a river scene, and a lake scene with ruins—155 gs.; J. Gobaud, *The Large Room at Christie's, when the "Snake in the Grass" of Sir Joshua Reynolds (now in the Soane Museum) was sold*, with portraits of celebrities of the time, 43l.; Canaletti, *The Rialto*, 126l.; Loutherburg, *An Irish Fair*, 90 gs.; Hoppner, *A Lady in a White Dress*, 110 gs.; W. Müller, *Gillingham*, 50 gs. Most of the pictures were of cabinet size.

THE collection of china of the late Mr. Philip Cother, of Milford Grove, Salisbury, was sold on the 25th ult. by Messrs. Sotheby, Wilkinson, and Hodge. One of the famed Bow milk jugs with goat at the base sold for 25l. 10s. (At Mr. Marryat's sale one fetched 30l.) A smelling bottle, with boy and goat and vines in relief, of white Bow, 7l.; three Bristol jugs, with masks and festoons of flowers, attributed to Bone, 120l.; a chocolate cup and saucer of the celebrated service given by Champion to Mrs. Burke, 83l. (a similar cup sold in 1871 for 90l., and at the Edkins sale, 1874, for 93l.); Shepherd and Shepherdess, 30 gs.; figure of Spring, one of the series of *The Seasons*, in white porcelain, 54l.; a Chelsea plate, claret ground, with bird in centre, 18l. 10s.; a cup and saucer, gros bleu, with birds, 40l.; Capo di Monte cup and saucer, figures in relief, 22l. 10s.; pair of Chelsea Derby groups, *Philip Doddridge and his Mother* and *Mother and Child*, 20l. Belonging to another property were some very fine Oriental specimens:—An egg-shell plate, ruby back, with figures, 20l., a shell-shaped dish, black and crimson, with birds and plants, 37l.; a Plymouth mug, bell-shaped, with exotic birds and the Plymouth mark in gold, 41l. 10s.; Vienna plate, *Aeneas and Dido*, beautifully painted, 18l. One of the fifty copies of Wedgwood's Portland vase, from the collection of the poet Rogers, at whose sale it was bought by Mr. Addington for 127l. (At Mr. Parnell's sale, in 1872, Mr. Titte paid 180l., the highest price given.) This specimen, which is of remarkable beauty, was sold to Mr. Wareham for 191l. Worcester cup and saucer, gros bleu, painted with birds, 158l. Battersea enamel tea canister, 9l. 15s.; and a beautiful small candlestick, turquoise blue, inlaid with silver, 7l. 15s.; pair of Bow figures, two cooks carrying dishes, 16 gs.; Bristol coffee pot, with transfer figures, 10l. 15s.; Chelsea bowl, cover, and stand, gros bleu, 40l.; figure, *Time clipping the Wings of Cupid*, 20l.; Derby statuette of Catherine Macaulay, 20 gs.; Worcester basket, gros bleu, 30 gs.; and an open fruit basket, 20l. The day's sale realised 2,415l.

THE sale at the Hôtel Drouot of the late M. Séchan's collection, which took place Feb. 22 to 27 was one of the most important of the season. His relations with the East, where he had been charged with the decoration of the Sultan's palace and the theatre at Constantinople, had given him great opportunities of collecting works of art, and his specimens of oriental arms, Persian faïences, and Smyrna carpets, &c., were magnificent. Nor were his objects of European art less exceptional. The finest piece of the collection of arms, scimitar pistol with straight blade, Venetian workmanship of the Renaissance, was purchased by Baron Adolphe de Rothschild for 50,000 fr.; a Toledo sword of the sixteenth century with maker's name, 6,850 fr.; a rapier with handle of chased steel, 960 fr.; pair of pistols, dated 1577, 1,055 fr.; iron helmet engraved, 1,880 fr.; Persian faïence bottle, 1,510 fr.; another, 960 fr.; another, 1,660 fr.; cylindrical pot, 1,320 fr.; large dish, 2,075 fr.; another, 1,660 fr.; large Hispano-moresque dish, 1,010 fr.; another, 1,075 francs; silver ewer and dish, Louis XV. period,

1,900 fr. The sale produced 131,450 fr. (5,254l.). M. du Sommérard purchased for the Musée de Cluny thirty-six pieces, comprising all the Persian and the Hispano-moresque faïences.

#### NOTES AND NEWS.

MR. FREDERICK J. SHIELDS, one of the most estimable members (in all senses of the epithet) of the Society of Painters in Water Colours, having for some years past been settled in Manchester, is now about to migrate to London. An exhibition of his works has been held from February 24 to March 3 in the rooms of the Royal Institution, Manchester; the committee for the project comprised the Mayor of Manchester, the President of the Local Academy, Professor Ruskin, and Messrs. Madox-Brown, Arthur Hughes, D. G. Rossetti, George Richmond, Alma-Tadema, William Agnew, Grundy and Smith, and many others. The catalogue of the Exhibition enumerates 146 items. We may cite—*The Toilet* (1853), Mr. Shields's "first attempt in water-colours;" *Wesley Preaching at Bolton* (1869); *One of our Bread-Watchers* (1865); *Solomon Eagle warning the Impenitent* (1870); and the illustrations, in the woodcut and other forms of execution, to the *Pilgrim's Progress*, and Defoe's *History of the Plague*. These two sets of designs, far less widely known than they ought for years past to have been, are among the most remarkable things of their kind that have been done in England.

MR. JOHN SMART, the Scottish landscape-painter to whose work reference was made in the article on the Scottish Academy, has two important pictures in preparation for the forthcoming Exhibition of the Royal Academy. One of them is to be called *The Crofter's Moss*. It represents a peat bog at the foot of a mountain—the "moss" or bog being common to the different "crofters," or small farmers, of that district. A larger and more immediately impressive work is the *Gloom of Glen Ogle*: a bare mountain valley, seen under an effect of rolling storm. In both these pictures the spirit as well as the form of Highland scenery appears to have been seized, and they are already far enough advanced to be pronounced, confidently, as among the most vigorous works that Scottish landscape art has yet given us.

A SECOND EXHIBITION OF PICTURES has been opened at Edinburgh, containing many works rejected by the committee of the larger Exhibition. This second show contains very little that is worthy of careful inspection, and thus, by implication, it acquires the committee of the Scottish Academy of any charge of injustice to would-be exhibitors.

WE understand that the great picture that the Paris world is expecting from Gustave Doré at the forthcoming Salon, the subject of which has been made somewhat of a mystery, represents a scene in *L'Inferno*. It is a work that has been in the artist's studio for many years, but is only now finished. The criticism that we have heard passed upon it is that "it is so full of writhing serpents that it resembles nothing so much as a bag of eels." The Doré Gallery in Bond Street is being enlarged at one end for the reception of this enormous work, for it is intended to exhibit it in London directly after the Salon. M. Doré has also finished his characteristic illustrations of the Crusades, and the work will be shortly published in Paris.

MR. FRITH, R.A., has left England for a tour of some months in Italy, so no doubt we shall soon have some Italian scenes by his hand. This is the first time that Mr. Frith has visited Italy. It is sometimes a dangerous journey for an artist whose individuality is marked and whose style is matured, as witness poor David Wilkie, whose study of the great old masters overthrew his quite

original genius, without giving him any great amount of science in return.

AN Exhibition of Painting and Sculpture will be opened at Liège on March 28, and will be followed by one at Brussels in June.

A FINE ART Exhibition will be held at the Hague in May.

THE Hague Gallery has recently gained a fine sea piece by Willem van der Velde.

A DETAILED Catalogue of the important gallery of pictures at the Hague has been long wanted by artists and amateurs. Baron de Stuers has now filled up the gap (*Notice historique et descriptive des Tableaux et des Sculptures exposés dans le Musée Royal de la Haye*). Par le Baron Victor de Stuers. 8vo, pp. 363. La Haye: 1874), and in an historical introduction relates the rise and progress of this celebrated collection. The museum was first founded by William of Orange, who gathered together the paintings of several châteaux in 1775 and 1776, and increased the collection by purchases. The three Slingelandt cabinets enriched it considerably. At the time of the French occupation, the whole contents of the gallery emigrated to Paris, and the Peace of Amiens ratified the possession. In 1815, it was restored and located in the Mauritshuis, which it shares with the cabinet of curiosities. William I. made large purchases. In 1828, Rembrandt's celebrated *Lesson in Anatomy* was bought for 2,700*l.*, since when no important acquisitions have been made. The well-known *Bull* of Paul Potter was carried to Paris, and classed as the fourth in value among all the paintings in the Louvre. The collection in this catalogue is arranged according to schools, with notices of each artist, his signature or monogram rendered with scrupulous fidelity, which will cause it to be consulted by amateurs, more especially for the Dutch school.

THE subjects for the two gold medal competitions of the Royal Academy this year are:—*Elisha meeting Ahab and Jezebel in the Vineyard of Naboth*, and *Under the Opening Eyelids of Morn* (Turner). The subject given for sculpture is a youth bearing a wounded warrior from the battlefield.

*Il Raffuello* states that the excavations near Avigliana, in Piedmont, undertaken by the Archaeological Society of Turin, are proceeding with great vigour. Several important discoveries of coins, urns, vases, and like objects have been made, as well as the remains of a vast edifice of the Roman period, which evidently served as a public building, though its especial purpose has not yet been decided upon.

THE death is announced of the Infant Don Sebastian de Bourbon, a prince distinguished by his cultivation of art and literature. He was a connoisseur of good taste, and his collection of pictures is said to be of the highest excellence.

THE Italian sculptor, Cav. C. B. Cevasco has lately executed a remarkable piece of monumental sculpture. It represents the widow of the late Cav. Badaracco in the act of passing over the threshold of a mausoleum with a crown of flowers in her hand, which she is going to deposit on the coffin of her husband.

DON RAFAEL CONTRERAS, in the *Revista de España*, has an interesting article upon the paintings of the Alhambra. Under Christian influences, the Moors seem to have lost the Mohammedan horror of pictures. Ibn-Jaldun, in 1363, was scandalised to find portraits and paintings upon the ceilings and walls of the royal houses.

THE Forest of Fontainebleau, as is well known, has long been regarded as the especial property of French artists. It is the leafy temple to which the jaded Parisian resorts when he wishes to revive his sentiment for nature, and the noble *atelier* in which several of the greatest of the French landscapists have studied some of her most complex moods. So needful indeed is this forest to

French landscapists—who are not given, like English artists, to wander away from their own country in search of the picturesque—that a petition has lately been addressed to the municipal council of Fontainebleau asking that the so-called artistic enclosure of the forest shall be enlarged, so as to preserve to artists and tourists certain “sites enchanteurs, aussi indispensables aux paysagistes qu’utiles à la prospérité de la ville de Fontainebleau.” It would be as well if this could be done in certain favourite haunts of artists in our own country. Such “sites enchanteurs” are too often swept away to make room for modern improvements.

THOSE of our readers who have been carried back into the Middle Ages by visiting the quaint little city of Nürnberg will remember the ancient Augustiner-Kloster, at the corner of August and Karlsstrasse, an almost ruined building dating back to the fourteenth century. A short time ago the magistrates of the town decided that this relic of the past should be pulled down in order to make room for the building of some new courts of justice. The Director of the Germanic Museum, however, wishing to preserve the memory of the old monastery, requested the materials of which it was built from the town, and it is now proposed to build with them an additional wing to the restored Carthusian monastery in which the Germanic Museum is located. This project, it is needless to state, involves great expense, and the funds at the disposal of the museum are by no means large. In this exigency, Dr. Essenwein, the Director of the museum, after gaining as much as he could by subscription, has hit upon the expedient of instituting a grand lottery of works of art, the proceeds of which are to go towards the re-erection of the old monastery. The prizes to be drawn number 300, and consist of oil paintings, water-colour sketches, engravings, bronzes, casts of sculpture, photographs, and other works contributed by various artists and well-wishers to the undertaking, among whom we see the name of the Crown Princess of Prussia, who sends a painting of her own of still life, and three casts from statuettes of her own modelling. This is certainly a novel way of obtaining funds for a National Museum. There are 20,000 lots at three marks each, so that the lottery is likely to yield considerable profit. The prizes are valued at 45,000 marks.

THE Century Club, a social, literary, and artistic club in New York, to which most of the leading artists of that city belong, has the pleasant custom of holding a *réunion* every month, when its walls are adorned with new works by its members. Every month there is a fresh collection, and criticism is set busily to work. Last month the collection numbered as many as thirty pictures, beside sketches, several of them by well-known American artists. Mr. Bierstadt's ambitious landscape, a view in the Yo-Semité valley mentioned in the ACADEMY some months ago, formed the *pièce de résistance* of the exhibition, but it was well supported by another striking picture, a twilight scene by Mr. Bristol. Mr. Fitch, celebrated in America for his forest scenery, contributed a study of woods in spring; Mr. Armstrong an architectural study of a Florentine court-yard, and a view of the Tower of Slaves on the Roman Campagna; Mr. MacEntee two winter landscapes; Mr. Eastman Johnson a careful portrait of a lady; and several other well-known artists, pictures and studies of more than ordinary merit.

#### THE STAGE.

##### THE PERFORMANCE OF “AS YOU LIKE IT.”

THE performance of *As You Like It*, at the Opéra Comique, is one worthy of attention, not indeed for general excellence, which it would be hard to discover, but for the very admirable representation of some two or three of its characters. Probably

no Shaksperian piece is so difficult to “cast” as *As You Like It*. Even more than other Shaksperian pieces, it needs a body of actors all of whom think for themselves and realise vividly the characters they undertake to present. This is a thing few actors trouble themselves to do. The poorer ones could not do it. The better ones—except, of course, the very best, and some young men who mean to be among the very best—are content to obey tradition, and are most satisfied with themselves when they have made the delivery of Shakspeare's lines prove just this: that they are masters of what they call “eloquence:” in other words, know how to read aloud becomingly. Nor, of course, is this so easy a thing; nor is it much to be wondered at, that in the common absence of this accomplishment, certain actors who have taken pains to possess it, should rely upon it too exclusively. The fact remains that graceful bearing and appropriate speech will not compass the acting of Shakspeare. How many gifts of fancy and imagination—how many distinct and conscious efforts of the individual mind—are needed to realise Shaksperian character: to believe in it; to act it!

And among the comparatively few actors bringing to bear upon their work some native gifts of fancy and imagination to help them in conceiving of a part—some conscious and unfettered effort of the individual mind to help them in executing it—are to be numbered, as all London knows, at least three of the players who have this week been acting in *As You Like It*. A given performance by Mr. Kendal, Mrs. Kendal, Mr. Hermann Vezin, may please or displease you in detail, but it is sure at least to have qualities of its own about it. It can never be vapid or colourless. It will show you something you see for the first time. It will have the interest that belongs to work that is individual.

To begin with, Mrs. Kendal's Rosalind is the best now on the stage; of course it does not follow from that, that it is a satisfactory one. It wants nothing in the expression of earnestness and devotion; nothing in the expression of all the simple joyous humour which ever prompted this most exquisite of heroines to “devise sports;” nothing in the expression of delicate irony—a much more subtle thing—but something in the expression of purely poetical fancy. In other words, Mrs. Kendal touches Rosalind with the touch of a vigorous and delicate actress of comedy, hardly with that of an actress who can do as full justice to what is pastoral and idyllic. Mrs. Kendal, like every other artist, has *les défauts de ses qualités*, and in appreciating any given *qualité*, it is generally idle to complain of their *défauts*. But it is the peculiarity of a part like Rosalind, that it seems to demand in its representative these well-nigh incompatible things. That is just what makes Rosalind an unattainable character. The perfect Rosalind should have, with Mrs. Kendal's earnestness, frank humour, and admirable irony, something of that wholly poetical spirit of reverie and meditation which belongs to no one that I know upon the stage but Mlle. Sarah Bernhardt. The qualities of the two would make the ideal Rosalind. And we must despair of getting her.

As for Mrs. Kendal herself, her first act has been blamed for want of interest. But in effacing herself a little here the actress has only shown her grasp of the character; or, at least, of the situation. The scene is, quite rightly, Rosalind's least vivacious scene, for when Rosalind enters, she has already shown to Celia “more mirth than she is mistress of,” and she is not roused to any keen interest in things, save by Orlando's presence later on; and Mrs. Kendal is undoubtedly right in reserving herself for the end of the scene, when she says, with full earnestness and pregnant meaning,

“Sir, you have wrestled well and overthrown  
More than your enemies.”

Her chiding of the melancholy Jaques, in the beginning of the fourth act, is done in an excel-

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lent spirit. It is always genial, while pointed. Her light philosophy does not find this misanthrope to be only foolish, but so *funny* in his foolishness—

"to travel for it, too."

And the witty things ripple out, one by one, with such a sense of pleasure in them. No dry wit—this of hers; but a genial, flowing one.

Touchstone was a materialist. "How weary are my spirits," says Rosalind. "I care not for my spirits," answers Touchstone, "if my legs were not weary." Mr. Arthur Cecil delivers this retort, and all the others, with a certain clear vivacity, common to all his delivery of the dialogue of comedy, but perhaps without any evidence that the character of Touchstone has been grasped as a whole. But the part is not by any means one for which Nature has specially fitted him: his attempt to sustain it is at all events very creditable.

With Mr. Kendal as Orlando you will hardly be satisfied, if you have an exalted idea of Orlando just because such a woman as Rosalind happened to fall in love with him. But as we found Mrs. Kendal's self-suppression in the early part of the first act to be a merit, instead of a fault, so Mr. Kendal's heaviness and roughness of manner on his first entrance—not at all inconsistent with the kindness of heart Orlando shows to Adam—are, as it seems to us, well assumed. The whole of his first speech is delivered monotonously. But what will you?—Orlando had not taken lessons of Bressant or Mr. Bellew. His brother Oliver had "kept him rusticly at home," or, to speak more properly, "stays me here at home unkept." Oliver had trained him "like a peasant;" and Rosalind—court-lady as she was—hardly fell in love with him for his manner. When himself under the influence of love, Orlando may have become more vivacious. At all events Mr. Kendal does in the fourth act, when Rosalind sings the Cuckoo song (from *Love's Labour Lost*: a somewhat questionable interpolation). But we may say, freely, that Mr. Kendal's Orlando—though always to be respected and credited with thoughtful intention—is by no means among the best of his recent assumptions. Young Marlow in *She Stoops to Conquer*, is more distinctly within his means.

Adam is played by Mr. Maclean, a well-known member of the Gaiety company, who has done many things discreetly, but nothing, that we have seen, so satisfactorily as this. He gives expression to the old man's devotion in a way at once genuine and touching. Jaques is performed by Mr. Hermann Vezin: an artist who if we had in England any counterpart of the Théâtre Français, would be among the first to be elected to a place there, and this not so much for any brilliant display of talent in a particular part as for capacity in many parts. He acts some parts not as we should like to see them acted, but no part badly, and one or two well-nigh perfectly. Of these last, is his Jaques. You have here before you the very man who finds it good to be sad and say nothing. The make-up is excellent: a thin face, prematurely old, a rather stooping figure, a head half bald with thought, lack-lustre eyes, lassitude in the gesture—all these help you to realise the melancholy Jaques—and the elocution, generally made to count for so much (especially in the "Seven Ages" speech), aids these, and confirms the impression they make, but is commendably far from being all in all. The "Seven Ages" speech, one may notice, is delivered with very little action. It is not until Jaques comes to the soldier, full of strange oaths and bearded like the pard, that his interest is vividly aroused in his own narrative. It is a pity that the stage version of the play used at the Opéra Comique puts into the mouth of Jaques the story of that "poor deer" which should be told by the First Lord.

In the acting of the other members of a company suddenly organised, there is little to call for

notice. Mr. Cotte sings very well the songs of Amiens, but the night we heard him a braying accompaniment overpowered his voice. Mr. Culver plays the Banished Duke unequally; Miss Jocelyn is Phebe; Mrs. Leigh, Audrey; and Miss N. Harris, Celia. Miss Harris is better when expressing sentiment than merriment. In cheerful passages, where her voice should be light and high, it is apt, unfortunately, to be thin and wiry. Some of the minor performers must be said to recite the play rather than act it; so much of illustrative action is missing in their performance. But the piece has been worth seeing, not because it is the much-vaunted legitimate drama (for legitimate drama badly acted is the thing in all the world least worth seeing) but because two or three characters have been ably, if not wholly satisfactorily played, by the actors now in England most competent to play them.

FREDERICK WEDMORE.

*Lady Flora* is the name of the new comedy with which the Court Theatre will re-open this day week. Mr. Coghlan, the actor, of the Prince of Wales's Theatre, is its author, and its interpreters are Mr. and Mrs. Kendal, Mr. John Hare, Mr. John Clayton, Mr. Kelly, and Miss Amy Fawsett.

The statement that Mr. Robert Buchanan has written a play in which Miss Isabel Bateman will appear, has just been contradicted.

MR. CHARLES COLLETTE's funny little sketch (with an unpronounceable name) is now played nightly at the Royalty Theatre. It was first produced at a morning performance at the Vaudeville, and was found then, as now, to be sufficiently amusing. Mr. Collette himself appears in it, with good effect, at the Royalty, where, however, *La Pérouche* is still, of necessity, the main attraction. Mr. Sullivan is better than at first as the Viceroy, being very funny in the scenes in which he dines in lonely splendour, though some of the jokes originally in this scene in the French version are not to be found in the English. Mr. Walter Fisher was never so well fitted with a part as now with that of the young strolling musician; and Mdme. Dolaro, as *La Pérouche*, gives us what, as far as we know, is the best performance in opera-bouffe which any English actress has given us; because, more than any other, it is a creation—more of a creation than would have seemed possible to us in opera-bouffe. In opera-bouffe—and for the matter of that, often enough in comedy besides—an actress is wont to present to us her own personality, whether charming or otherwise. But Mdme. Dolaro brings on the stage, not her every-day self, but a strolling singer—indolent, good-natured, Bohemian—whom you recognise as such. Every part of her performance fits this person's personality, and is not merely a part of Mdme. Dolaro's own. Observation and invention have done much for her performance, in making it an artistic thing.

MISS HENRIETTA HODSON will join Miss Litton's company at the St. James's Theatre, we hear.

THE Princess's Theatre having closed its doors—before re-opening them with *Round the World in Eighty Days*—its entertainment has been transferred to the Adelphi, where *Lost in London* and the *Lancashire Lass* are now both performed, nightly. *Nicholas Nickleby* will speedily be produced at the Adelphi, in the place of these. The cast will include Mr. S. Emery, Mr. J. S. Clarke, Mr. Fernandez, Mr. Terriss, Mrs. Alfred Mellon and Miss Lydia Foote.

On Monday last, Mr. Nye Chart was to bring out at the Brighton Theatre a new drama by Mr. James Mortimer, known already by the *School for Intrigue*. Its name is *Sundown to Dawn*; its scene, the London of some thirty years ago; its cast, an important one. We shall very likely have an opportunity of seeing it in London before long.

*Blue Beard* is now preceded at the Globe by *Lady Audley's Secret*, in which Miss Louisa Moore appears as Lady Audley—the part created by Miss Herbert, with great success, at the St. James's Theatre.

THEY have been playing *The Merchant of Venice* this week at the Holborn Amphitheatre. Mr. Creswick appeared as Shylock, and Miss Leighton was set down for Portia.

THE one hundredth night of *Hamlet* at the Lyceum was reached on Friday in last week.

MR. BOUCICAULT's attractive Irish play, *Arrah-na-Pogue*—rendered more attractive on its first production by the acting of Mrs. Boucicault as the heroine—was revived on Saturday night at the Surrey Theatre, with good success. Miss Marie Henderson, Miss Margaret Cooper, Mr. Harry Forrester, Mr. Frederick Shepherd, Mr. De Belleville, Mr. W. Stacey, and Mr. Henry Nicholls appeared in the drama.

A PARIS critic, regretting the late arrival at the theatre of fashionable play-goers, who now habitually miss, not only the *lever de rideau*, but the first act of the principal piece, invites some ladies of the great world to revive the institution of supper, and to come to the theatre punctually after an early tea. There is justice in his complaint, here in London as well as in Paris. The playgoer who arrives after the piece has begun cannot possibly be an intelligent playgoer, at least on that occasion, for he misses the motive of the piece, and half of what he hears is without meaning for him. But the critic's remedy is not a practical one. The theatre must adapt itself to the hours of society, and not society to the hours of the theatre.

THE audience at the Paris Gymnase appears more interested in the end of *Nos Bons Villageois* than in the beginning, and this certainly is due to the fact that only towards the end do some of the actors become at all satisfactory, for the play itself is far better in its earlier part than in its latter part. The humours of the first three acts are natural; the situations of the fourth and fifth are forced, if not impossible. Mdme. Fromentin—but a poor substitute for the first interpreter of the part—acts as the wife; and Mdme. Legault is the *ingénue*—a part exceedingly well played in London by Mdme. Andrée Kelly. Floupin, the druggist, was originally represented by Arnal. The wonderful old comic actor, Ravel, acts the character very differently, but perhaps quite as well. And Pradeau and Villeray appear as the elder and younger Morrison. But it is Mdme. Fromentin who is least fitted for her part. The piece, even in London, is so well known that no further reference need be made to it.

*Le Tour du Monde*, which, as we have said before, is to be performed in London immediately, has just been produced with much success at the Théâtre des Galeries Saint Hubert at Brussels.

AT the Théâtre Français they are rehearsing *Grand'maman*—M. Edouard Cadol's new comedy. M. Pierre Berton will play one of the principal parts in it before he leaves the Théâtre Français in the month of July.

THE "Parnassiens" had a fête the other day at the Salle Taitbout. The Parnassiens are the band of poets who form a school of their own, recognising generally for its master Leconte de Lisle. M. Léon Dierx is one of their number, and it was his little scene, called the *Rencontre*, that was presented to the public at the Salle Taitbout. It was vigorously applauded, says one of its judges, by the group of comrades who had agreed to produce it, and the good-natured public suffered the applause to be unmixed with signs of their disapproval. But the *Rencontre* is not a dramatic poem. It is not written with any reference to the conditions of representation. The sometime lovers—the two people who are its *dramatis personae*—separate at will, each one to deliver

monologue which may pass when read in a book, but which becomes ridiculous when represented on the stage. Too much, it seems, has been sacrificed by M. Dierx for the sake of rhyme and rhythm. Substance is lacking. There is no action in his piece. And the form of his verse, it is shrewdly conjectured, would not have been so good as it is if Victor Hugo and Leconte de Lisle had not written before him. In a word, he is the poet of a school. His pretty trifle was carefully and gracefully played by Mademoiselle Fayolle—not quite so well by M. Frazier.

## MUSIC.

CONCERTS:—MR. WALTER BACHE'S; CRYSTAL PALACE.

AMONG the events of the London musical season there are none which are anticipated by musicians with more interest and curiosity than the annual concert of Mr. Walter Bache. This gentleman, as many of our readers will be aware, is not only a pupil, but an enthusiastic apostle of the Abbé Liszt; and at his concerts, for which he always engages a complete orchestra, such an opportunity is afforded of hearing music of the "New German" school, as is hardly to be met with on any other occasion during the year, especially now that the "Wagner Society" has discontinued concert-giving, and restricts its operations to raising funds for the Bayreuth scheme of next year. To Mr. Bache we are indebted for the first (and in many cases the only) hearing of some of the more important compositions of a writer about whose merits greater difference of opinion probably exists than about those of any other composer, excepting Wagner. While Liszt's partisans claim for him that he has, by the invention of new and the extension of old forms, enlarged the boundaries of the art, his opponents declare that his music is mere sound and fury signifying nothing. It is well, therefore, that the public should have occasional opportunities of judging for themselves on the vexed question; and such an opportunity was afforded on Thursday week, when three of the most important of Liszt's works were brought forward. In order that the music might be given with all possible completeness, Mr. Bache had engaged an excellent orchestra of sixty-eight performers, with Mr. Deichmann at their head, and numbering in their ranks such eminent soloists as Messrs. Daubert, Svendsen, Dubruel, Clinton, Wootton, and Wendland. A thoroughly efficient amateur choir of 160 voices was also collected, and (last but by no means least) Mr. Bache had been fortunate enough to secure the co-operation of Dr. Hans von Bülow to conduct the whole concert. Under such conditions its success from a musical point of view was a foregone conclusion, and it might be safely predicted that whether the music pleased or not, it would at least be adequately presented. As a matter of fact finer orchestral playing has never been heard in London; and while this may largely be ascribed to the exertions of the members of the band, there can be no doubt that much was also owing to Dr. Bülow's superb conducting. As a *chef d'orchestre* he has very few equals, and certainly no superior; and the masterly manner in which he directed the very elaborate and complex music performed, the precision of his beat, and the way in which he gave the "cue" to each separate instrument were the more remarkable as, though he had the scores before him he conducted mostly from memory. One of the band said to me, "We feel perfectly safe with him; we always know where we are."

The opening piece of the concert was Liszt's "Festklänge" (No. 7 of his "Symphonische Dichtungen"). The "Symphonic Poems" are in form so entirely dissimilar from the symphonies of the great composers, that it is difficult on paper to give an idea of them to those who have never heard them. The changes of time and rhythm are

almost constant—the "Festklänge" contains seventeen—and unity is sought not by the development, but by what is termed the "metamorphosis" of themes, the same subjects being presented from time to time under the most varied forms. Sometimes these changes are so great that it is only on close acquaintance with the work that the identity is recognised. It would be obviously unfair to stretch such a work as this on the Procrustean bed of a Beethoven symphony. To be rightly estimated it must be judged from its own standpoint and not by comparison with music conceived altogether in a different form and spirit. Speaking therefore of the "Festklänge" solely from the impression produced by a most splendid performance, it must be pronounced a work full of interesting and pleasing points, and most charmingly scored. It was most warmly received by the audience, and in acknowledging the long-continued applause, Dr. Bülow waved his hand towards his orchestra, gracefully intimating that the merit was theirs. It is only fair to say that the credit was equally due to the band and the conductor.

To the "Festklänge" succeeded Schubert's chorus for female voices "God in Nature," Op. 133. This is one of a considerable number of choral works, some for mixed voices, others either for male or female voices alone, in the form of more or less developed cantatas, which Schubert wrote with pianoforte accompaniment. In many cases the instrumental part is so like an orchestral sketch that there seems no improbability in the hypothesis that has been suggested that the composer really conceived his accompaniments for the orchestra, but (either from want of time, or to render them more generally available for performance) wrote them down merely for the piano. In the case of one of these works (the *Song of Miriam*), Franz Lachner has scored the pianoforte part with the happiest result, and the work in this shape has been given at the Crystal Palace. Similarly Dr. Bülow had orchestrated the accompaniment of this chorus for the present concert in a manner which cannot be overpraised. The employment of the instruments throughout is most felicitous and never overdone. The composition itself is a very characteristic specimen of Schubert's style, especially in the opening movement; the following *allegro*, though bold and spirited, is less individual. It was admirably sung by the ladies of the chorus, the first trebles particularly distinguishing themselves by the decision with which they attacked a high C at the close. It should be mentioned that the English version of the text used on this occasion was an excellent one by Mr. Bache's sister—Miss Constance Bache.

Of the following number of the programme, Liszt's Second Concerto in A, mention was made in these columns on the occasion of its performance at the Crystal Palace some few months since (see ACADEMY, November 28, 1874). A second hearing of the work confirms rather than modifies the opinions then expressed. Side by side with passages of true poetic beauty (especially the opening *adagio* and its subsequent metamorphoses), it contains much that is wild and incoherent which, though founded on the principal themes, seems to have but little logical connexion with them. We can tell whence it cometh, but not whither it goeth. If the work, as a whole, failed to impress me favourably, it most certainly was not from any shortcomings in the performance. The solo part was played by Mr. Walter Bache with a perfection of finish, an absolute mastery of all its enormous technical difficulties, and an appreciation of its real meaning, which revealed the true artist; never has he been heard to greater advantage. The elaborate orchestral accompaniments, too, under the direction of Dr. Bülow, were no less faultless; and the enthusiastic applause at the end of the work was no more than a just tribute to a magnificent performance, whatever differences of opinion might exist as to the value of the music.

The second part opened with what may perhaps be considered the *pièce de résistance* of the concert, Liszt's 13th Psalm, for tenor solo, chorus and orchestra. This interesting and highly original work had only once before been heard in England—at Mr. Bache's concert on February 28, 1873—and it well deserved repetition. It is so novel in form and character that it is simply hopeless to endeavour to give a clear account of it without the aid of musical quotations. To those who heard it for the first time, and without previous acquaintance with the score, it will probably have seemed a mere musical chaos in which fragments of beautiful melody are from time to time distinguishable; but those who knew the work already must have formed a very different conception of it. If I may without egotism give my personal impression, I would say that I have as yet met with nothing of Liszt's which so strikes me with the intense truthfulness of its musical expression. The deep anguish of the opening phrases, "How long, Lord, wilt thou forget me? How long, Lord, wilt thou hide thy face from me?" the earnest supplication of the lovely phrase, "Hearken now, and incline thine ear, O Lord my God," both rendered musically in a manner so unconventional, yet so true in feeling; the change of sentiment and the charming flow of melody at the verse "O Lord, in thee is my trust," and the jubilant final fugue, "Sing to the Lord praises," the subject of which is an ingenious metamorphosis of the opening phrase "How long, Lord," &c., are one and all admirable, and possess, moreover, the precious quality of *charm* which is so frequently wanting in Liszt's extremely clever compositions. With respect to the performance, I can only repeat what I have said about earlier parts of the concert—it was perfect. The tenor solo was announced to be sung by Mr. W. H. Cummings, but as that gentleman was suffering from a severe cold, his place was taken at a few hours' notice by Mr. Henry Guy, who sang the very difficult music most admirably. The chorus parts, too, which may be described as literally "bristling with difficulties," were given with a precision of attack and a certainty of intonation truly remarkable for a body of vocalists not forming a permanent choir, but simply collected for this single evening.

A few words must suffice for the remainder of the concert. The Psalm was followed by Liszt's arrangement for piano and orchestra of Weber's Polonaise in E, the pianoforte part being brilliantly played by Mr. Bache, who, being recalled after his performance, gave as an encore the same work in its original form, thus allowing his hearers an opportunity of contrasting the two versions. After Liszt's brilliant transcription it must be confessed that Weber pure and simple produced rather the effect of an anticlimax. Two short choruses by Liszt—the "Soldatenlied" for male voices, from Goethe's *Faust*, and the "Reapers' Chorus," for mixed voices, from Herder's *Prometheus*, were next given, and very fine performance of the overture to *Tannhäuser* brought to a close one of the most enjoyable concerts of the season.

At last Saturday's Crystal Palace Concert Mr. Alfred Holmes's dramatic symphony *Jeanne d'Arc*, for full orchestra soprano, and bass solos, and chorus (Op. 40), was brought forward for the first time in England. In recording my impressions of this work I have before me a most ungrateful and unenviable task. If I consulted my own inclination I should confine myself to announcing the fact of its production; but when a composer brings to a hearing an important and ambitious work which occupies more than an hour in performance, when the work is numbered Op. 40, affording at least strong presumption that the author's style is formed, and when in addition to this the writer is an Englishman, it would be shrinking from the discharge of a duty towards the readers of this paper to pass over the event without a word of comment.

*Jeanne d'Arc* is in five parts; the first opens

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with a pastoreale for orchestra, followed by a chorus describing the invasion of France; the second depicts the misery and oppression of France, and the call of Jeanne by angelic voices; in the third are presented her summons to the King, the victory of the French, and the triumphant entry of Jeanne d'Arc into Rheims; an orchestral symphony entitled "Treason," a drinking-chorus of soldiers, and a solo for Jeanne in prison, constitute the materials of the fourth part; while in the fifth and last there is a dialogue between Jeanne and an Inquisitor, who urges her to abjure her errors, followed by the scene of her martyrdom. It will be seen that the work is rather a cantata than a symphony; perhaps the most appropriate name would be that of a "sinfonia cantata," which Mendelssohn has given to his *Lobgesang*.

The music has one great fault—it is for the most part desperately dull, and where not dull it is commonplace. As regards the mere technique of composition it shows a practised hand, for Mr. Holmes is no novice; but from the first bar to the last there is not a phrase which one cares to hear twice; there is no individuality of style, though there are no reminiscences; and the music flows on in one dull stream, there being no perceptible reason why it should not go on twice as long as it does. Besides this, the instrumentation, though brilliant and in parts effective, is too frequently overpoweringly noisy, the percussion instruments, especially the cymbals, being instant in season and out of season. It is very unpleasant to have to speak thus of the work of a fellow-countryman who is evidently an earnest and enthusiastic musician; and I should have been only too glad to have been able to record a brilliant success; but it is quite impossible honestly to do so, and the first duty of a critic is to say exactly what he really thinks, regardless of any other consideration whatever. The performance of the work was in every respect worthy of the Saturday concerts. Mr. Manns always takes special pains with the production of new English works, and the present was no exception. Both band and chorus did their work admirably. The arduous soprano part of Jeanne was sung by Mme. Otto-Alvsleben with a dramatic feeling and an artistic finish worthy of all praise; and the fine bass voice of Mr. Whitney was heard to advantage in the solos of the Inquisitor. The composer was called for at the close of the work, and bowed his acknowledgments from the end gallery.

A miscellaneous selection—comprising four numbers from Schubert's *Rosamunde*, the air "Qui sdegno" from the *Zauberflöte* (sung by Mr. Whitney), and the overture to *La Gazza Ladra*—formed the remainder of the programme, the overture to *Prometheus* having been given before Mr. Holmes's work. This afternoon the programme will be entirely selected from the works of the late Sterndale Bennett.

EBENEZER PROUT.

AT last Saturday's Popular Concert at St. James's Hall, the most important feature was Brahms's very fine quintett in F minor, Op. 34, for piano and strings, which was very ably rendered by Messrs. C. Hallé, Joachim, Ries, Striuss, and Piatti. In the general characteristics of its style this noble work presents many points of affinity with the same composer's sextett, noticed in detail in last week's ACADEMY. At the same concert Mr. Hallé played Mozart's Sonata in D, and Beethoven's great "Rasoumofsky" quartett in F was also given. Miss Anna Williams was the vocalist. Two novelties were given on Monday evening. The first of these was Schumann's Second Sonata for piano and violin (in D minor, Op. 121), one of his most elaborate and interesting, though hardly one of his most genial works; the other was Beethoven's Variations for piano, violin, and violoncello on an operatic song by Weizel Müller, "Ich bin der Schneider Kakadu." This piece is remarkable for the difference of style observable in different portions. The variations themselves, though brilliant and effective, are

somewhat old-fashioned; but they are preceded by an introduction (*adagio*) written in Beethoven's finest and most characteristic manner. Both works were given to perfection, the former by Messrs. Hallé and Joachim, the latter by these gentlemen with the addition of Signor Piatti. The programme also included Beethoven's 6th Quartett, a selection of short pianoforte pieces by Bach, and vocal music contributed by Mdlle. Johanna Levier.

WE regret to announce the death, at Manchester, of Signor Giulio Perkins, the bass singer of Her Majesty's opera. It is only a little more than a year since he made his first appearance in London, which was noticed at the time in these columns. His voice was a very fine *basso profondo*, and he gave promise of being a valuable acquisition to the ranks of our vocalists. He has been struck down, after a very brief illness, in the flower of his age, and leaves a young widow (formerly Mdlle. Marie Roze) to lament his loss.

J. B. VILLEAUME, known through Europe as a maker of stringed instruments, died at Ternes on February 19, in the seventy-seventh year of his age.

THERE seems some doubt whether the much-spoken-of concert to be given by Liszt and Wagner in Pesth will after all take place. It was originally fixed for February 21, but Wagner has postponed his visit to Pesth, and it is not unlikely that the scheme will fall through altogether.

IT is announced that M. Louis Brassin, a distinguished Belgian pianist, and a professor in the Conservatoire at Brussels, intends to pay a visit to this country.

ANTON RUBINSTEIN's new piano concerto and symphony, which he has recently produced at Leipzig, are spoken of by the German musical papers as having made an extraordinary effect, and ranking among his best compositions.

THE chief attraction at Her Majesty's Opera during the ensuing season will be the first performance in England of Wagner's famous opera *Lohengrin*, of which Mr. Mapleson has secured the sole right. The version used will be that which was so successful at Bologna, when Signor Campanini sustained the title rôle, and in which he and Mme. Nilsson created so great a *furore* in New York. The choruses have been drilling in Italy for several months past, where magnificent dresses, scenery, and appointments are also being prepared, in order that the *chef d'œuvre* of the famous composer of the "music of the future" may be produced with the utmost *éclat*. The cast will be unprecedentedly strong, Mdlle. Titien being the Ortrud, Mme. Nilsson sustaining her original part of Elsa, while Signor Campanini will doubtless repeat his Italian and American success as the hero *Lohengrin*. Sir Michael Costa will superintend the production of *Lohengrin*, so that nothing need be feared as to the perfection of the musical ensemble.

#### POSTSCRIPT.

IN announcing the death of Miss F. E. Bunnell, which occurred on the 19th ult., in the forty-third year of her age, a correspondent writes:—

"It may perhaps be permitted to one who has just returned from a quiet funeral in a Devonshire village to say a word or two with regard to the life and work of her whose body was there so peacefully laid to rest. It seems well, indeed, to gather up and pass in review for one moment the many and varied efforts of her gentle and accomplished mind. She is generally known to the literary world as a translator from the German; but that she was not only this will be abundantly manifest when we think of the number of her own original works—such as *The Lamp of Life*, *Eymology made Easy*, *Nature's School*, *The Hidden Bower*, and *The Golden Balance*—all written in her earlier years; and later, *Linked at Last*; *Louise Julian; Lina, or the Home in the Valley*, and *Lights and Shadows*.

"Her translations are very numerous. Among the chief are: Gervinus's *Shakespeare Commentaries*, first translated in 1863, revised 1874; Grimm's *Life of Michael Angelo*; Wolzogen's *Life of Raphael Santi*; Auernbach's *On the Heights*; Lübeck's *History of Art*, first translated in 1868, revised in 1874; Fouqué's *Sintram*; Eckhart's *Russia*; Lübeck's *History of Sculpture*; Woltmann's *Holbein*; Auernbach's *Country House on the Rhine*; Wille's *Johannes Olaf*; *Memoirs of Leonora Christian*; *Russian Society*; *The Story of his Love*; Vambery's *Central Asia*; Zeller's *Life of Strauss*.

"The work, perhaps, by which she will be best known in after times, not only in England but in Germany, is the great Shaksperian commentary, which she translated into English under Gervinus's own roof. She was indeed in literature as a daughter to Gervinus. She resided many years at Heidelberg, and there had opportunities of association with the learned such as are hardly to be found elsewhere.

"With all this varied store of learning she yet preserved a spirit remarkably free from anything like literary affectation. For some years she had undertaken the charge of her younger cousins, and their training and well-being was the great object of her life. She passed through a long period of painful illness, but bore it patiently, and found comfort in her work to the end. A pretty story called *Paul the Ivory-carver* will tell of the energy and fortitude of her latter days."

STUDENTS interested in Greek history will be glad to learn that Herr Müller-Stribing will deliver a course of three lectures on the historical development of Ancient Greece and its influence on the modern civilisation of Europe. The lecturer is chiefly known by his edition of Vitruvius' *Architectura* and by his recently-published *Polemical Studies on Aristophanes and the History of Athens*, a work which by its profound learning and its many novel views has made a great stir among classical scholars in Germany. The lectures will take place at Freemasons' Tavern on the next three Saturdays, under the patronage of Prince Edward of Saxe-Weimar, Count Gleichen, the German Ambassador, and the Greek and German Consuls-General.

THE *Pall Mall* announces the death of Mr. John Birnie Philip, the sculptor. His best known works are the podium of the Prince Consort's Memorial; the Crimean Memorial in the Broad Sanctuary; and eight of the statues in the Houses of Parliament. At the time of his death Mr. Philip was engaged on the statue of Colonel Akroyd, formerly member for Halifax.

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